

JAMMING

KILLING JOKE WAH!

MADNESS DANCE NO.12

ANOTHER CHAPTER

FANZINES
POETRY

PRETTY FACE

SCARS
WHO

VISION
COLLISION

TENPOLE TUDOR S.L.F. BIRTHDAY PARTY DELTA 5

SECOND LAYER JAGGED EDGE NEW ORDER

FIRE ENGINES MODERN ENGLISH GANG OF FOUR

RESTRICTED CODE BILLY JOEL TONGUE ELVIS COSTELLO

ORIGINAL MIRRORS PÉRE UBU A CERTAIN RATIO

35p

JAMMING CHARTS SINGLES

Thought that
instead of
photos of the
winners, we
could include
badge designs.
Silly, eh?



1	(-)	REWARD	TEARDROP EXPLODES
2	(-)	Ceremony	New Order
3	(-)	Is Vic There?	Department S.
4	(-)	That's Entertainment/Tube Station (live)	Jam
5	(7)	It's Obvious/Diet	Au Pairs
6	(9)	Seven Minutes To Midnight	Wah! Heat
7	(-)	Nagasaki Nightmare/Big A, Little A	Crass
8	(6)	Treason	Teardrop Explodes
9	(22)	Fiery Jack	Fall
10	(-)	Dead Pop Stars/Sentimental	Altered Images
11	(-)	Once In A Lifetime	Talking Heads
12	(-)	Requiem/Change	Killing Joke
13	(-)	Kings Of The Wild Frontier	Adam & The Ants
14	(1)	Totally Wired	Fall
15	(Re)	Going Underground	Jam
16	(4)	Love Will Tear Us Apart	Joy Division
=	(-)	I Will Follow	U2
18	(15)	Too Nice To Talk To	Beat
19	(13)	When You're Young	Jam
20	(-)	Getting Nowhere Fast/Warm Girls	Girls At Our Best!
21	(5)	Down In The Tube Station At Midnight	Jam
22	(2)	Atmosphere/She's Lost Control	Joy Division
23	(-)	Legion	Theatre Of Hate
24	(-)	Tomahawk Cruise	T.V. Smith's Explorers
=	(10)	When I Dream	Teardrop Explodes
=	(-)	Holiday In Cambodia	Dead Kennedys
=	(-)	Fade Away	New Age Steppers
28	(-)	Simply Thrilled Honey	Orange Juice
29	(27)	Bloody Revolutions/Persons Unknown	Crass/Poison Girls
30	(-)	It's Kinda Funny	Josef K
31	(3)	Start!	Jam
32	(-)	New Rose	Damned
33	(17)	For My Country	UK Decay
34	(11)	Strange Town/Butterfly Collector	Jam
=	(-)	Better Screem	Wah! Heat
=	(-)	Bullshit Detector	Various Artists
37	(26)	How I Wrote 'Elastic Man'	Fall
=	(-)	Shack-Up	A Certain Ratio
39	(-)	Remembrance Day	B-Movie
40	(Re)	At The Edge	Stiff Little Fingers

ALBUMS

1	(3)	SOUND AFFECTS	JAM
2	(2)	Closer	Joy Division
3	(8)	Grotesque (After The Gramme)	Fall
4	(-)	Boy	U2
5	(25)	Kings Of The Wild Frontier	Adam & The Ants
6	(15)	Kilimanjaro	Teardrop Explodes
7	(14)	Signing Off	UB40
8	(4)	Crocodiles	Echo & The Bunnymen
9	(6)	Unknown Pleasures	Joy Division
10	(-)	Killing Joke	Killing Joke
11	(1)	Setting Sons	Jam
12	(-)	Remain In Light	Talking Heads
13	(19)	Stations Of The Crass	Crass
14	(22)	I Just Can't Stop It	Beat
15	(7)	All Mod Cons	Jam
16	(13)	Scary Monsters And Super Beasts	David Bowie
=	(-)	Colossal Youth	Young Marble Giants
18	(-)	Lubricate Your Living Room	Fire Engines
19	(-)	Black Album	Damned
20	(4)	Waiting For A Miracle	Comsat Angels
21	(-)	Dirk Wears White Sox	Adam & The Ants
22	(-)	Chappaquidick Bridge	Poison Girls
23	(30)	This Is The Modern World	Jam
24	(11)	Dragnet	Fall
25	(-)	In The Flatfield	Bauhaus
26	(Re)	Never Mind The Bollocks, Here's The...	Sex Pistols
27	(-)	Oi! The Album	Various Artists
=	(10)	The Affectionate Punch	Associates
29	(9)	More Specials	Specials
30	(-)	Damned Damned Damned	Damned
31	(18)	Fresh Fruit For Rotting Vegetables	Dead Kennedys
32	(16)	So Far Away	Chords
33	(-)	He Who Dares Wins	Theatre Of Hate
34	(-)	Machine Gun Etiquette	Damned
35	(-)	Play.	Magazine
36	(24)	New Clear Days	Vapors
37	(12)	Metal Box	Public Image Ltd.
38	(-)	Dance Craze	Various Artists
39	(-)	The Absolute Game	Skids
=	(Re)	17 Seconds	Cure

You should all know the rules by now - this chart is made up from reader's votes, and all you have to do is send in your Top 10 singles & LPs of the moment (ie what's being played on your cassette). A lot of votes coming in now, but every single one helps, so even if you're only ordering a back issue, please send them.
- means a new entry; 'Re' means a re-entry. Where 2 sides of a record are written down it's because they both got votes.

As the votes started coming in, it looked like the Jam/Joy Div/Fall stranglehold was unbreakable, and I considered giving up the charts. But as you can see the final look shows a whole variety of groups up there, including quite a few we've never written about. Treason accumulated all its votes before it was re-released, and that, along with Tube Station, Love Will Tear Us Apart & When You're Young hold the records as most successful singles. In the album, All Mod Cons drops out of the top 10 for the first time, & that, along with Unknown Pleasures, Setting Sons & Bollocks are the most dominating albums. A more worrying note is that 29 of the singles, and 32 of the albums were released in 1980 or before. But with at least half the records on indie, it's not too bad. And the once popular dash got only 4 votes for all their records put together!

JAMMING!

Ne

Crime

exclamation mark on this cover - Robin Forger!

15 FOX HILL
LONDON SE19.

Oh dear, apology time due yet again, not just for the long delays, but also for the 10p price increase. To take that first, well it is a real shame, but envisage the fun after the last issue came out when the printers reckoned we should be paying them 26p a copy, & we were selling it for 25p (then take in all the shop's cuts etc). So after 2 years of best-value-for-money about, our printing prices have now shot up about 30% to a 'realistic level'. We could still have brought this out for 30p if we hadn't gone and added another 4 pages to it. So apologies all round, but when you consider The Face is 65p, I.D. (using the same printers) 60p, and we're still losing money on 800 copies of this ish, then I reckon 35p's a bargain....

As for yet another massive delay - this time there are legitimate excuses! For a start, moving house took up about 2 weeks, organising the Jamming gigs has taken another couple; I popped off to France to see The Jam (but don't worry, I haven't reviewed it!); Jamming's been a lot busier, bigger & more hectic anyway; and then right at the point of the mad rush, I went down with flu for a week, which was a real bummer, especially at that point of the magazine. On top of all that, I can't hurry this magazine - if it's late because there's been more gigs to go to, or/and because I've been spending a day interviewing groups instead of an hour, then that's tough - every 10 weeks is still the aim, but I have to make sure it turns out brilliant.

And there can be no denying that this issue is! For probably the first time ever, there hasn't been a mad mad rush, and the result is surely the best issue yet:- definitive interviews with Madness & Killing Joke, interesting stuff on Wah! & Another Pretty Face, and a couple of lesser known bands in the way of Dance Chapter & Vision Collision. There's the other half of the fanzine round-up, lots of poetry (if it doesn't interest you, regard it as a bad interview) & hundreds and hundreds of reviews, which makes a change.

You should by now have noticed the A3 paper (it's larger, you fools!). Hopefully, Jamming won't lose it's identity because of this; if things have gone wrong here because of the A3, well it is our first time.

This issue also sees the start of proper distribution for Jamming... 800 copies of this should be in London newsagents, and hopefully, with no. 13, will be in them all over the country. This is obviously good news, tho' distributor's cut is affecting the price already, and I don't want to get into a big-advert-subsidising situation. As you can see, there's plenty of ways for Jamming to become a straightforward magazine, but I'm determined not to let that happen.

Yet another reason this issue was delayed has been because of the setting up of Jamming! Records, which has taken up a fair bit of time in setting up, though it's still not quite in motion as I write. See page 20 for full details, along with Jamming gigs and the poetry book I'm about to put together from the overwhelming amount we received for publication. What Jamming! Records really adds up to is I can't guarantee regularity of the magazine:- a label will obviously take a lot of time to run, & it'll be a case of doing the mag when I get the chance. I'm certainly not planning to pack it in (too much fun!), but just saying it's going to be difficult bringing it out regularly.

KEEP THE MAIL COMING IN! IT'S VITAL!

many thanks to Joly for all he's done in the past, and I hope we can keep getting Jamming printed there, despite many problems which have arisen.

ADVERT

ROLL THEM THERE CREDITS!!!

TONY FLETCHER-Editor etc. Only does it for the ego trip.
DAVE JENNINGS - Vision Collision, reviews.
ROBIN P. RICHARDS - Cover + p. 31 graphics
LAWRENCE BLAMPTON - Killing Joke & Wah! photos; much help.
KEVIN HOPGOOD - Cartoons (now regular).
JOHN WILKIE - Live review
The poems were by, in alphabetical order:
MARK ASHTON/TOM COLLINGRIDGE/ROB DAINES/
DAN ELECTRO/CAS FORSHAW-WILSON/CHRIS GORDON/BOB GREY/ANNE LEWIS/DIANNE MANDLEY/
ALAN McLAUGHLIN/SAR/JON SIMMONS/MARK STOWE/MIKE WELLER/VIV WHEELER.

All the thanx & hellos stand from last time. I'll extend a hand to BETTER BADGES hoping none of the possible problems cause trouble; and new thanks are due to Martin, Jeni, Deanna, Tony M., Pennie, Linda & anyone else who helped sell copies.

JAMMING! Gigs wishes to thank for their help - Tony M. (again), Corin, Lawrence (again), Alan & Keith. As well as the bands who played it without getting stropy over money.

I'm bored with bloody credits! See you in 1984.

That all said, no. 13 SHOULD be out at the end of July (ish), depending what's been happening etc. Likely to feature some of Teardrop, Lyng, Birthday Party, Specials, Rudi, End Result, & hopefully, the lowdown on 'publishing'. 55p will secure your copy, or £1.60 for nos 13,14,15

JAMMING! is now read in Britain, Eire, USA, Canada, Italy, France, New Zealand, Belgium, Holland, Germany, Switzerland, Australia, Malta, Denmark, & more! wow!

NO JAM OR FALL NEWS!
THIS ISSUE - JAMMING!
Love Weller

THE RECORD SHOP

FIRST FLOOR

OPEN SIX DAYS
SELLING THE HARDEST

HOT NEW RELEASES
ELECTRONIC RHYTHMS.

60'S SOUL 'N' POP
REGGAE MUZIK

70'S FUNK
ROCKABILLY/R&B

80'S FUNK

FANZINES
BADGES



KENSINGTON(3)MARKET

VISION COLLISION

VISION COLLISION is a name that doesn't mean much outside of Birmingham at present: but that's a situation that really must change soon. At a time when most bands seem to be either determinedly escapist or blindly pessimistic, VC face reality without advocating despair. They're a great dance band whose records, when they appear, will be well worth attentive listening. FOSIT sings, BOBBY BIRD plays guitar, CARA TIVEY is on keyboards, & bass and drums are by TERRY LILLEY & ROB PRICE respectively. I spoke to them after a well-attended gig at Moseley's Fighting Cocks... (DAVE JENNINGS)

THE FIRST THING THAT STRUCK ME WAS THE RANGE OF YOUR MUSIC; YOU'VE GOT ONE SONG WHICH IS ALMOST ROOTS REGGAE, AND THREE OR FOUR WHICH GO RIGHT OVER INTO STRAIGHT ROCK...

Fosit: I think that's our approach. It's not a deliberate policy, but it's just the way we approach it, you know?

Terry: It's doing one song at a time really. It's better that way because it makes us unpredictable! It's good for that.

Fosit: You've got to get a balance right. If you go too far you'll drift into one. But you've got to get both.

IT'S ALWAYS DIFFICULT TO HEAR LYRICS LIVE BUT THE FIRST SONG ('CANNIBAL'), I WOULD TAKE TO BE ABOUT SOMEONE ON SPEED.

Terry: That's just describing some of the people who were around Barbarella's in the punk days who were... not very nice! (Laughs). It's a personality putdown, that's what it is!

THERE'S A COUPLE OF OTHER ONES THAT SEEM TO BE ABOUT DEAD-END JOBS - '45 YEARS' AND 'IN THE WORKS' - I WONDERED IF THOSE CAME FROM ANY KIND OF PERSONAL EXPERIENCE?

Terry: Yes they did! '45 Years' is about the last day I worked; the idea is just to capture feelings.

Fosit: It's like 'It's Your Life'; that's about institutional criticism.

(At this point, as the Fighting Cocks was closing around us, it was resolved that we continue our discussion at Cara's flat. Before we got there however, Fosit remarked to me that he felt all jobs

Rob, Bobby,



Terry, Cara, Fosit

were dead-end jobs. Now read on...)

Terry: the only 'good' job's one you enjoy, isn't it? The idea is to control your life as much as possible.

CAN YOU EXPLAIN 'CUBA' A LITTLE MORE?

Terry: Well, none of us remember much about when it happened I suppose - we were only 5 or 6 years old - but the fact is that people were walking round thinking the world was going to end. This girl said to me that she was sitting in the hockey fields at school waiting for the bombs to come! It's just a reminder really!

WHEN I WAS LISTENING TONIGHT, 'SHE'S A WOMAN' SOUNDED ALMOST AS THOUGH YOU WERE DOING A PARODY CORNY ROCK SONG. WHAT'S THAT ABOUT, IF ANYTHING?

Terry: That's taking the mickey out of a bloke who meets a girl and she says, "You can stay at my house as long as you sleep on the floor," and he doesn't want to - he wants to sleep in the bed!

Cara: Light relief really.

IS 'THE ROAD TO STARDOM' ABOUT ANYONE IN PARTICULAR?

Fosit: That song can be taken whichever way you want it, you know. It can be about, say, a change, and adapting to a change.

Cara: I thought it was about someone you were friendly with, and they sort of hit it big, and then rejected you. That's what I got from it, anyway.

Terry: When you do a song like that, it's fiction, but often the stories you tell are relevant socially.

WHAT MADE YOU CHOOSE 'COLD TURKEY' AS A SONG TO COVER?

Cara: Well it started with Lennon's death, and we decided to do a tribute to him... (There is some dissension from the others at this statement).

Rob: No that isn't how it started...

Terry: We were just jamming that day...

Cara: ...We got it together in twenty minutes.

I THOUGHT IT WAS A VERY GOOD VERSION... THE MAD LAUGHTER AT THE END...

Terry: We haven't got an ending figured out - it's different every time!

Rob: At one gig, Fosit was writhing about on the floor!

Fosit: I wasn't tripping that night! (General laughter).

HOW MUCH CONTACT HAVE YOU HAD WITH RAR?

Terry: We did a couple of gigs in Birmingham with them, and a couple in South-East London, which is where they've had a lot of trouble.

Terry: The thing is that's it a pleasant change from people like landlords who are just having it for the money and that; they exist to put on gigs, which is much better.

Bobby: The one RAR gig which was really bad was because of the film show they put on, which was terrible.

Terry: But they don't rip off the people who play for them.

Rob: There's going to be a deciding point soon for everybody.

Fosit: It's just because the workers have got no money, so they want something to take it out on, you know, a grudge...

YEAH, YOU GO UP TO THE DOLE OFFICE AND THE BM AND NF PUT THEIR STICKERS UP THERE, SO IF SOMEONE'S FEELING FAIRLY PISSED OFF IT'S SOMEONE TO BLAME.

Fosit: It's just one big cover-up.

Terry: You said in your thing (Jamming 11) that people take



Fosit & Bobby

Cara



Fosit



year, and the offer of an album. But we turned it down because we've got a lot more interests at heart at the moment, like artistic control. When we get a deal, it's got to be good.

Bobby: We want a good deal that's going to promote us, the record...

Terry: And not mislead people.

YEAH, THAT'S WHAT'S HAPPENED WITH SOME OF THE LATEST MODERNE BANDS; THEY HAVE BEEN HYPED.

Rob: That's the thing; you get all this publicity, and then you go along to the gig and you're really disappointed.

A sentiment that most of us will be able to identify with. But beleive me, Vision Collision have the kind of rhythms and choruses that should get them spread all over Smash Hits and Top Of The Pops; while, as the foregoing should have convinced you, having much more to offer; politics of the intelligent, non-sloganeering variety. They're giving us a chance to dance - and defend.

That's the way everybody should be. It shouldn't be perhaps smug, which is what you were implying. There is this threat coming, but we've got to live normally; you musn't go around thinking "Oh, there's a blackie, must be nice", or whatever. You've got to be careful between being smug and accepting people as people.

Rob: If only everyone could do that it would be great.

Fosit (sardonically): And what a lovely little world it would be!

WE ALL LAUGH AT THAT, BUT TONIGHT WE HAD A NICE STUDENTS/MUSICIANS MOB UPSTAIRS, AND AT THE PUBLIC BAR THERE'S A FAIRLY PISSED CHAP SAYING "WELL IF YOU ASK ME, A WOMAN IS A WOMAN IS A WOMAN." YOU GET THIS NICE STUDENTS/MUSICIANS CIRCLE...

POWER!

POEMS

I BELIEVED

(Ode to a regretful, Tory supporter)

Made us believe
Gave us hope
Iris and laughter.
E was wrong, I do believe
Even the blind, that they too can see
S
O now I curse your mind instead
Dr dream happy dreams tucked up in bed, of
ays gone by, of smiles in my head.
O
f days without your ugly deceit,
forgetting I sent you to your seat.
or I'm responsible. I believed.

We don't give a damn,
We don't want your ideals.
Your daft advice
Won't buy us meals.
Just give us the chance,
We know what to do;
If you won't compromise
Then we'll get rid of you.

JON SIMMONS, 1981.

Summits of power rise higher
To a plateau beyond man's reach.
Climb the ladder of life,
Get on the pedestal and preach.
Wisdom words come falling
Like dew drops from the sky
Here the others calling
Of good times gone by.
The rungs of the ladder are weak,
Be careful you don't fall,
For to reach the top is perfection,
The greatest power of them all.
The summit shadows over,
Come thunder clouds at last
For those that do not reach it
Find all things will pass.
Did you reach the summit?
Do you want to play their games?
For rising higher is greedy
And will not put an end to your pain.
Don't aim for that plateau,
Where men become as one,
Keep your individuality,
Life has just begun.

GAS FORSHAW WILSON

NO AMERICANISATION

You force a leader on them,
He's a man that they despise,
They never wanted Uncle Sam,
and only hate ever grows from lies.

And if you try and force them,
they'll obviously resist;
You'll never win them over,
If you argue with your fist.

And you'd like a New York suburb,
To cover all the world
That great American dream,
for every boy and girl.

If they do not want it,
You cannot understand,
If you blow them to bits,
You'll never force their hand.

America - the land of the free?
(No Americanisation - U.K.)
Go away and let us be
(Peace and love rule OK)

JON SIMMONS 1981

IT MAKES ME SAD

Can't you people think for yourselves
Instead of following other people's ideas?
Can't you see straight through the telly?
Imagine Archibald with his big fat belly,
Sitting in his office designing another fad
(For cabbages to buy), it makes me sad.

Alan Mc Laughlin 4/2/81

ADDRESSES FOR POETRY (inc. p&w)

104 Sandford Rd, Moseley, Birmingham
13. SMART VERBAL fanzine, regularly
features poetry. 45p.
22 Dartmouth Park Ave, London NW5.
WOBBLY WORDS by various people. 40p.

IT'S RULING OUR LIVES

Mechanical voices,
slurring out
noisy, repetitive conversation,
are left behind,
by the click of a clockcard.

left behind:
The shit
of factory life.

Tedious, essential jobs,
Needed
but not wanted
by the masses
who must comply - with system
to live - by the system

MARK STOWE
March 1981

GOD BLESS AMERICA

For a rape every twelve minutes,
And a murder every five
God bless America
For NBC & ABC,
Police Woman, Starsky & Hutch - mundane mush
God bless America

For Coca Cola, hamburgers
And McDonald's mush
God bless America

For the first man on the moon,
And the last one in Vietnam
God bless America.

ROB DAINES

WHO SLAPPED JOHN

Hey man, he's my pal!!!

Blood on the pavement
Death from a gun
I read the news today
Who who
Who slapped John
(when the lights were low)

The ageing cowboy sherriff
The B film where nothing is real
The building in a horror movie
The location for the kill
The land of the rising mushroom cloud
The dreams soiled in bullets and shit
The rich and famous person
Who paid dearly for his wit

Blood on the pavement
Death from a gun
I read the news today
Who who
Who slapped John
(When the lights were low)

For Lycidas is dead, dead ere his pr
The assassin up on trial
An Englishman murdered in New York
A finger on the dial
Yesterday meets a tragic end
Yesterday didn't make middle age
Yesterday tomorrow never knows
Yesterday didn't turn the page

Blood on the pavement
Death from a gun
I read the news today
Who who
Who slapped John
(When the lights were low)

MIKE WELLER 15/1/81

DISTINCTION STREET

Where the country mansion meets the council estate
Where the high brow hat meets the grey cloth cap
Where the exquisite portrait meets the unframed duplicate
There you'll meet who we all perpetrate

Where the real education meets the uniformed factory
Where the pretty young thing meets the aitchless voice
Where the old refined lady meets the tired old hag
There you'll believe we have no choice

Respect and money are our goals in life
Money is respect and respect is money
God and money are our faith in life
Money is God and God is money

Where the gleaming smooth Rolls meets the rusty old Ford
Where the elegant party meets the rave-up on the street
Where the firm and bow-tie meets the oil and union
There, my friend, you and I will meet.

Where the first priority meets the last in the queue
Where the finely polished leather meets the well worn feet
Where the act of love meets the ultimate deadly sin
There we shall find distinction street.....

BOB GREY

POWER BLOCKS

power blocks
summit talks
greed attracts
and fear attacks
bankers listen
money screams
build more bombs
& war machines

hatred stalks
with nostrils flaring
ideology
divides thru' scaring
spare the wrath
& spoil the people
he rules them well
who makes them tremble

DAN ELECTRO, 1981

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JAM CLASH DAMNED
MO-DETTES CRASS
ADAM & THE ANTS
KILLING JOKE BEAT
TALKING HEADS
JOY DIVISION
TEARDROPEXPLOR
ORCHESTRAL
MANOEUVRES
GANG OF FOUR
DEAD KENNEDYS
POP GROUP
SIOUXSIE BOW
WOW WOW
RAMONES WHO
UK SUBS SPECIALS
SELECTER UNDERTON
BLONDIE IGGY POP
STRAYCATS BOWIE
LOUREED MONROE
ELVIS NUMAN VICIOUS
DALEKS SPACE INVADER
POPART MACHINE GUN



5TH COLUMN

KILLING JOKE

Killing Joke haven't got a reputation as the easiest group in the world to interview. In fact, following the absence of any decent article in them, in big paper or small (mainly due to the group's unco-operative answers) we were wondering whether it would be worth it or not. But a chance meeting with Jaz at Better Badges showed the opposite of the paper's slag-offs of him, as he proved himself very keen, very talkative and very interesting. We arranged to simply 'call round' some time, to do a proper interview. This we did the Sunday of the Brixton riots (when as well as having to take a completely different route in London, I found Notting Hill - the group's home - crawling with an extra 40 police - just in case.), only to find Jaz wasn't in, and Youth was not keen on unknown people coming round. We didn't even get past the buzzer at the front door of the flats. But a phone call from round the corner got it sorted out, and we returned to do a half-hour interview with Youth. The room looked exactly as I'd guessed, and reggae music was blazing from the speakers. We asked Youth if he could turn it down for the tape-recorder's sake; he replied 'No, I like it like this.' But all fair dues, Youth was a lot friendlier than is made out to be, and part 1 of the 'interview' got under way.

Youth: Come on then, give me a question.

WHAT'S THE ATTITUDE WITH DOING INTERVIEWS, BECAUSE EVERYONE SAYS...

Youth: A specific question

YEAH - A SPECIFIC QUESTION:- KILLING JOKE'S SUPPOSED TO BE REALLY AWKWARD TO INTERVIEW.

Youth: We are.

YEAH...

Youth: Yeah?

UM - WHY IS THAT?

Youth: 'cos we don't have a lot to say about ourselves. We're four individuals:- the drummer and guitarist get very manic when they're asked questions; Jaz really likes talking about the group, which is good, but there's a difference in that I really know what I'm talking about.

PEOPLE ALWAYS SAY EITHER YOU'RE VERY AWKWARD TO TALK TO...

Youth: Well we are awkward people. We don't compromise; we only compromise in as much as what we feel is good. And in as much as leisure time is concerned, and leisure time as far as I'm concerned is 24 hours a day.

Even at this early stage, talk drifts off to vague mentions of magic and astrology, related to America's being a nation of pirates, the riots in Brixton, and the space shuttle. Well it was never going to be easy....

WHAT WOULD YOU CALL SUCCESS FOR KILLING JOKE?

Youth: Success? Tons of groupies, a pound of grass a week... I want lots of money - I want millions and millions of pound notes.

JAZ WAS GOING ON ABOUT THAT, ABOUT YOUR WANTING LOADS OF MONEY, BUT IF YOU JUST CARRY ON AS YOU ARE NOW...

Youth: We've all got different ideas- I mean I forgot how to play the bass last week, that's how responsible I am. But that's the way I am - when I play it, I play it the way I want, which is not technically perfect, but it's my way, which varies.

SO HOW ARE YOU GOING TO GET LOTS AND LOTS OF MONEY THEN?

Youth: Oh, I've got lots of schemes lined up.

WHAT - OUTSIDE THE GROUP OR INSIDE?

Youth: Oh both. I'm not just a musician, I'm a blatant businessman.

SO HOW ARE YOU GOING TO GET MONEY INSIDE THE GROUP?

Youth: by selling a lot of records.

SO YOU RECKON YOU CAN SELL A LOT?

Youth: Yeah, we've got a hit single on our hands. Requiem

got to no. 65, so this next single (Follow The Leaders) should be straight up there.

BUT YOU NEED AIRPLAY AND THINGS FOR THAT, DON'T YOU?

Youth: Yeah, well that's down to subtle persuasion. I don't mean anything blatant, like altering the sales figures just to get in the charts - I'm against all that. A lot of people get their kicks out of it, but once you've had your one hit, what do you do then?

IS THE GROUP LIKE A REALLY LOOSE THING?

Youth: Well we all hate each other, but we manage to compromise to the extent of making music. I'm the most difficult one of the lot to get on with because I'm so unconventionally cuntish.

SO COULD THE LINE-UP SPLIT AT ANY TIME?

Youth: No we ain't going to split for about 2 or 3 years.

IS THAT PLANNED?

Interview + write-up by Tony Fletcher
Transcript + photos of Youth by Lawrence Blampied



Youth: Well when we first formed, we said we'd just make it last for 5 years, to see what happens. And we've been going 2 years, so we've got another three to go, and not one of us is going to leave before then.

Youth sits down by the tape recorder, picks up his bass, and starts playing along to the reggae music. Yet at no point does he try and ignore us.

WHEN I WAS UP AT BETTER BADGES, JAZ WAS FLOGGING THE MASTER COPY OF A KILLING JOKE RECORD...

Youth (stops playing): That would happen.

HE SAID ALL THE BAND'S ALWAYS DOING IT.

Youth (starts playing again): I was doing it before Jaz.

IS THAT GOING TO FUCK UP THE GROUP AT ALL?

Youth: Nah, we love it. Paul gets a bit manic, Jaz gets a bit paranoid, & Geordie couldn't give a shit 'cos he comes from Newcastle.

SO WHAT DO YOU RECKON ABOUT MONEY THEN? BECAUSE A LOT OF GROUPS THAT PEOPLE THINK OF IN THE SAME TERMS AS KILLING JOKE...

Youth: Listen. Now the Killing Joke syndrome according to other bands is pathetic, 'cos they just don't like the way we do things, which is their own problem, 'cos it's nothing to do with us. But when it comes down to money:- we get what we can have, which is everything and anything, as long as it's a coin or paper.

IN THE LONG RUN, WOULD YOU LIKE TO SEE MONEY BECOME IRRELEVANT?

Youth: Well once I've got a lot of money I won't need it will I?

YOU'LL STILL NEED MONEY TO LIVE.

Youth: But if I've got it, I won't need to worry about making any more. That's what I'm saying.

IS THAT LIKE SAYING YOU DON'T GIVE A SHIT ABOUT OTHER PEOPLE?

Youth: Well I don't really. I'm an individual. Like if I'm screwing a bird, I'll make sure she has a good time; I'll give her some real in-depth inspiration! But if she asks if I love her or not, I'll tell her the truth. (Starts playing bass again).

WELL DO YOU RECKON KILLING JOKE HAVE BEEN SUCCESSFUL?

Youth: Successful? We're fucking here aren't we? We're alright - we've got a new album coming out soon, an excellent single, we've got a good future ahead of us. The past has been great, 'cos we've gone through squatt-ing, we've gone through gigging, we've gone through HEAVY violence; we've gone through all that and we've learnt from our mistakes, and we're still laughing. But we're serious.

HOW MANY RECORDS DO YOU SELL?

Youth: We sold 40,000 of the last album at least, but I don't know the exact figures. And Wardance is continually in the Alternative charts.

YOU SAY YOU'VE ALL GOT DIFFERENT ATTITUDES, BUT THERE'S SUPPOSED TO BE...

Youth: Well at one time Jaz had the idea of us smoking at the same time, eating at the same time, and regulating our life as a band totally. But I said that was a bit like communism, and I wasn't into that either.

YEAH, BUT WHAT I WAS ASKING IS YOU SAY KILLING JOKE ARE ALL VERY DIFFERENT PEOPLE...

Youth: Four different people, not including the management. 'Cos the management are very important - not as important as finance, but they're very important. We got a management contract that we specifically made, as that's what fucks most groups up. (He goes on to explain the difference between a 20% gross deal & 20% net deal for management, and how their management - the EG company that handles Bryan Ferry & Eno - hardly make a penny out of them....)

WHAT I WAS TRYING TO ASK (3rd time lucky) IS THAT KILLING JOKE ARE FOUR DIFFERENT PEOPLE, BUT ISN'T THERE ALSO THE KILLING JOKE ATTITUDE? I'D HAVE THOUGHT IT WOULD HAVE MEANT THAT YOU'RE ALL INTO THE SAME THING.

Youth: No no, not all of us have the same interests in life. You've got to have a certain direction in which you want to go, and you can't regard that as like two directions, 'cos it can be 6 or 7.

YOU KNOW THAT PICTURE YOU USED FOR THE TOUR WITH THE

POPE WALKING THROUGH THE NAZIS? SOUNDS SAID IT WAS TWO PHOTOS....

Youth: No, they're lying (Bad one Valec). It's genuine. It's from a book about the third Reich. It's just to teach people a lesson.

Soon after, Youth kept to his promise and told us the interview was over as he was going out. He said we could call back the next day, when Jaz would be about, and was very suprised when we did. Unfortunately, Jaz WASN'T about, and I was told to go downstairs, where Geordie & Paul were, & Youth would follow us down. Only Geordie was there, and we agreed this sounded like a fob-off, particularly as Geordie hates doing interviews. Luckily, Jaz appeared and we went back up to recommence the interview. Geordie, despite making it clear that he didn't see any point in interviews, was very friendly, and in fact hung about, making occasional comments. Jaz showed great interest in the whole thing; and again proved that despite the image of uncooperation, he is as talkative as any band leader. He failed to remember me, until looking at Jamming & said 'I hope the review of the Ants is a slugging', and then 'I take it the review of The Jam is as well'. He then remembered our argument about the 2 at Better Badges..... It seems Killing Joke have fixed ideals about big papers being all bad, and fanzines being all good; they certainly treated us with a lot more respect than the other papers have made out.



SOME PEOPLE WERE COMPLAINING ABOUT THE LENGTH OF THE 1ST LP: THAT IT WAS A BIT SHORT, CONSIDERING IT HAD TWO PREVIOUSLY-RELEASED TRACKS ON IT.

Jaz: Yeah, I agree with that actually. But there again, the price was a lot cheaper, so there's no shitting out or anything. It was only £3.99, though we could have put it out legally for £5.99 if we'd wanted. The latest album is a lot longer - there's eight tracks, but it's 43-44 minutes. And hopefully it should be a bit under the normal LP price.

DO YOU BELIEVE IN LEADERS?

Youth: Leaders?

Jaz: You're talking about 'Follow The Leaders', aren't you?

POSSIBLY - I HAVEN'T HEARD THE TRACK YET.

Jaz: Well I mean following leaders is a bit fucking... I mean, people have always followed leaders haven't they?

MORE JOKING...

It doesn't matter what stage civilisation gets to, they always fucking follow leaders. 'Follow The Leaders' is like the biggest most bland statement that's ever come out yet - wonderful, you know.

DO YOU RECKON SOME PEOPLE LOOK ON YOU AS LEADERS?

(Laughter).

Youth: I don't think so.

Jaz: I dunno, I like to think that people get a little peace of mind knowing that there's others in the same situation.

I JUST THINK THAT SOME PEOPLE OUTSIDE LONDON LOOK TO KILLING JOKE FOR THEIR ANSWERS...

Youth: You've got to find your own fucking answers.

Jaz: It's not hard to find the answer. It all comes down to your personal point of view again - everyone's got different points of view, and they're probably all as relevant as each other. I believe that before you start mouthing off about your fucking manifestoes and ideals and all that; I believe in establishing them first.

Youth: Doing what you're saying.

Jaz: Before you fucking start talking about what you're going to do to change the world, change it, and then fucking talk about it. Seems logical to me.

We wanna be comfortable right? You know, naturally people want to fucking enjoy their lives and have a good time - we fucking do, anyway. But at the moment, it's on a very small scale. My faith is that I believe there's a lot of other people that realise the situation we're all in, and my faith lies with them, and their emotions and their feelings. Because I believe there's loads of people in this position, from Russia to Poland to East Germany to West Germany, and it's all the Killing Joke. There's people in Russia and everywhere, just like you and me, who are young, and have no control over their destiny, just like you and me haven't. You see what I mean, do you? That's the Killing Joke.

WHEN YOU SAY THERE'S A LOT OF PEOPLE WHO FEEL LIKE YOU, DO YOU MEAN JUST EVERYDAY PEOPLE WHO MIGHT NOT HAVE HEARD OF THE KILLING JOKE?

Jaz: Well I mean, Killing Joke is not just fucking music. THAT'S WHY I'M ASKING...

Jaz: It's a gateway to put up loads of ideas, apart from music. Ideas, philosophies, films, music - anything you want, but it's just a frame of mind. You know what Killing Joke is. We don't want no manifestoes right, until we've done what we wanna do. When we've got somewhere, then we'll fucking talk about what it's been like getting to that point.

SO YOU ARE AIMING TO DO SOMETHING?

Jaz: Fucking right we are gonna do something! I'll tell you another thing I wanna talk about, and that's the 1st album. When we recorded that we were going through a heavy nuclear thing... I believe you live as long as you want to live, you see. Now if you've got a lot of people thinking 'God, there's gonna be a nuclear war', you're getting people who are invoking it; they're making other people feel fucking paranoid. Like when we play Wardance, that is just coming to terms, having a laugh at the situation, you know what I mean?

Youth: The music isn't exactly jolly music; it's an expression...

Jaz: I tell you though - every time we play it we have a laugh with that one. From Germany to France, you get all the fucking headbangers - they know what you're talking about when you play that one. And it's like a laugh, you get it off your chest.



WHEN YOU WERE DOING THAT THING AT TRAFALGAR SQUARE, YOU WERE TAKING THE PISS, SAYING 'YOU CAN'T CHANGE ANYTHING'.

Jaz: Well they can't! What have they changed since that? Geordie: It was forgotten - two inches in the fucking next day's press.

ARE YOU SAYING THEY CAN'T CHANGE ANYTHING, OR THAT NOBODY COULD?

Jaz: I'm not saying nobody could; I'm saying they couldn't. The odds are too much against them.

I THINK THE TRAFALGAR SQUARE THING WAS TO MAKE PEOPLE NOTICE IT...

Jaz: Yeah, but what does that do? People have known about it since that Cuba scare.

HOW DO YOU SEE THE GROUP GETTING BIGGER?

Jaz: We might get a new flat!! Fuck all changes - you hardly notice it. Money starts coming in, but we've got to pay back so much before we make any money anyway... Youth: We're in debt.

HOW LONG WILL IT TAKE YOU TO PAY THAT BACK?

Jaz: About a century!

DO YOU RECKON YOU WILL?

Jaz: Yeah! I mean, the point is, we're still in a position to be able to do what we want. We can do it, pull a few strings.

Go on, ask us another question then.

WHEN YOU WERE AT BETTER BADGES, YOU WERE GOING ON ABOUT GOING TO AMERICA AND GOING FOR THE HIGHEST BIDDER.

Jaz: Well naturally. I hate America though, it stinks. Noone gives a fuck about establishing any ideas or views in America - they just wanna get their money. Over here, people don't mind establishing their points of view or their fucking interests or whatever. There are some decent people over there.

WHEN YOU GO OVER THERE, DO YOU SAY 'AMERICA'S SUCH A SHITTY COUNTRY WE'LL PLAY ANYWHERE WE CAN GET THE MOST MONEY', WHEN YOU MIGHT NOT THINK LIKE THAT IN ENGLAND?

Jaz: We take anything we can get our hands on mostly. We did that one on New Years Eve, and it was the most memorable one for me. There was all these dumb, disco-type Americans standing in front of us with their mouths open. They were out looking for a nice boogie to celebrate New Year's Eve. And we were pretty extreme for them. But it was really funny - one minute they were all just like standing there, and the next minute they were all dancing like puppets. It was really pathetic. And there was that spastic Johnny Thunders. He asked to jam on stage with us. Spastic!

WHAT DID YOU SAY?

Youth & Jaz: FUCK OFF!

Youth: He jacked up on smack in our dressing room.

Jaz: He comes up and he goes (American accent) - 'Are you guys into Jamming?'

HOW ARE YOU SELLING IN AMERICA?

Geordie: We got to no. 4 in the Billboard disco charts.

YOU'RE IN THEM AS WELL?

Youth: We're quite popular over there. But there's only about 0.2% of the population who can think for themselves.

WOULD YOU GO DOWN TO PLAY PLACES LIKE CORNWALL WHERE YOU'D LOSE MONEY ON THE JOURNEY?

Jaz: We lose money on the fucking journey anyway. I mean we sell out the Lyceum, and we get a fiver each - you work that one out!

Youth: They made seven grand on the door.

Jaz: We got paid a lot, but we never saw the rest.

After you've paid for your van and your PA and that... we always want the best sound possible.

WHO PUTS UP THE MONEY?

Jaz: Financers. Because legally, we're a management company, not a record company.

SO ARE THE MANAGEMENT OR FINANCE ACTUALLY CONNECTED WITH POLYDOR?

Jaz: Yeah, I mean - it's Bryan Ferry's lot. We've got the distribution to reach a lot more people than the independents. As well as the fact that we're not signed to a major label, legally.

SO CAN YOU GET MESSSED ABOUT?

Jaz: No. We'd do them for breach of contract, because we spent about eight months getting the contract together

with the best lawyers in town. If they make one fucking slip we can sue 'em.

DO YOU BELIEVE IN EQUALITY?

Jaz: I do. I mean, we've all got two arms, two legs, - unless you're a thalidomide.
Geordie: People should have the opportunity to be equal.
Jaz: Mr. Brezhnev has still got more than the fucking worker, hasn't he?

IS THAT YOUR DEFINITION OF EQUALITY THEN?

Jaz: No, it's a definition.

YOU GO ON ABOUT WANTING TO MAKE MONEY, SO IF YOU BECAME REALLY RICH...

Jaz: If we became really rich and had £700 in our pockets, we'd have blown it in a week. (laughs).

ON DOPE, I EXPECT.

Jaz: No, not on dope, but dope does come into it!

DO YOU GET RAIDED A LOT FOR THAT UP HERE?

Jaz: No... I'd hear about it before it happened - my uncle's a councillor; he'd tell me before it happened.

WHAT ABOUT WHEN THE SPG CAME ROUND HERE?

Jaz: No, that was when we were living over in Elgin Crescent. I went out in the dark with a gun. And this was around the time of the Iranian thing; some reporter said he'd seen a 'dark person with a gun'... No listen right. Anyone with any sense will have as little to do with the police as possible. We live outside the police.

WHAT SORT OF DEAL DID YOU DO WITH REDBEAT?

Jaz: We just put out their single. They can use our label, because Malicious Damage is getting quite a big name. But they started demanding things we couldn't afford, like they demanded three grand, and we haven't got it. With Killing Joke, we take the 'We paid our dues' man, we did our bit of grafting to get to this position! attitude, and they're not prepared to do all the gigs we did. We did all the shitty little gigs. And they want a deal like we've got with EC when they won't even do gigs. And 'cos of that they haven't even got a following! If you haven't got a following, how do you expect to draw money? Or fucking stay alive?

DID YOU GET A BIG FOLLOWING BEFORE YOU BROUGHT THE FIRST RECORD OUT?

Jaz: No, we'd only done one gig before bringing the record out! But then we gigged like fuck. In one year we did a European tour, three or four English tours, gigs here, gigs there. We had no record company behind us then.

DO YOU RECKON GROUPS SHOULD BRING OUT RECORDS FIRST, GETTING A NAME FOR THEMSELVES, OR SHOULD THEY...

Jaz: They can do it any way they fucking want, mate. It's up to them. But it is fucking work - there's no easy way from the Marquee stage to the... Hammersmith Odeon stage. There's no shortcut around that.

Later on....

Jaz: A lot of people in the Beatle's days were just accepting the first thing they were offered. If you've got that much faith in your music, then you know you're worth quite a bit of money. A lot of bands will just take anything because really they haven't got much faith in their own music.

HOW FAR AHEAD ARE YOU PLANNING AT THE MOMENT?

Jaz: To the summer... and then we've got a good idea of what we'd like to do after that. But like I say - we don't want to actually mouth off about things we haven't actually done yet.

SO WHAT DO YOU THINK OF GROUPS THAT DO?

Jaz: It's interesting - I was reading a Sex Pistols thing the other day, and compared it to the first Public Image, and then compared that with Public Image now, and it's just very very interesting. He was going to open his own studio, called Public Image studio, and all these things which never materialise!

In the usual Killing Joke way, conversation turns to in-group matters, and an argument breaks out about giving a management/finance person a credit on the new album sleeve...

Jaz: We're not interested in that sort of shit. I, he gets his name on it, I want my name on it. If you're going to have anyone's name on it, you might as well have everyone's name on it... Look, he's getting paid for it, isn't he? I just don't see why anyone should get

a fucking credit.

Youth: Well if you want to encourage him...

Jaz: Okay - in that case we'll put our fucking names on it.

Youth: We don't need to - everyone knows who we are anyway.

Jaz: He gets enough work. No.

Youth: I reckon he deserves something, even if it's just like a subtitle on the lyric sheet. I don't see why it should affect us on the album that much. We've mentioned names before.

Jaz: Yeah, I didn't agree with that either.

SO YOU'VE GOT A LYRIC SHEET ON THE NEXT LP?

Jaz: Yeah.

WHY WASN'T THERE ONE ON THE FIRST LP?

Geordie: We knew them!

Jaz: Yeah (laughs). That's the whole fucking total attitude.

A friend of the group, who'd come in about 10 minutes before, looks at me suspiciously and asks, "Are you from a music paper?"

Jaz: No, he's alright. It's a fanzine. He'd be insulted if you say a music paper.

(Very simple definition they've got there). I WAS GOING TO ASK THAT - DO YOU HATE ALL INTERVIEWERS?

Jaz: No - it's alright sitting here, asking questions & answering questions. It's just that you get some real tossers around here at times.

DO THEY TEND TO BE FROM THE BIG PAPERS?

Jaz: Yeah. I tell you, the worst journalist ever is Deanne Pearson. She shouldn't even be in it! The most pathetic...

SHE'S HATED BY EVERYBODY (I've never met a band who's liked her).

Jaz: Dreadful journalism. It's all like what the music should be like. If you don't like it, don't fucking write about it. I'll tell you what happened with her. She turned up when we were living down the road, and she starts with 'What kind of background do you come from?' (Groans). And anyway, it was like now - somebody walked in, and we started talking to them, and we forgot she was there!

Youth: And she was gone!

Jaz: We were just talking, and about an hour & a half later it's 'Where's that bird gone?' She asked about two questions, and then we didn't even notice her go. A couple of fanzines have been good - 'Allied Propaganda' and Anti-Climax. I like fanzines 'cos they don't take such a pig-headed view of it. They don't really go in to rip a band to pieces - they just don't write about a band if they're not interested. I like fanzines, I think they're great.

DO YOU GET A LOT OF PEOPLE COMING UP TO THIS PLACE?

Jaz: We quite enjoy some people. If people really want to find us, they will. It was in Sounds - 'I went to their Arundel Gardens flat'. If they want to come and talk to us, have a smoke and have a bit of a laugh, it's alright. But if you've got the nutters who've got some wierd ideas or want you to do favours for them - we get all types of nutters in here.

I THINK THAT'S ABOUT IT...

Jaz: It is? Just keep going. See if you get any more ideas... that's how I prefer doing them.

THAT'S ANOTHER THING ABOUT BIG PAPERS - TO EARN THEIR MONEY, THEY ONLY SPEND HALF AN HOUR WITH A GROUP, SO'S THEY CAN DO A LOT OF GROUPS & GET A LOT OF MONEY. IF YOU DO A FANZINE AND YOU'VE GOT THE TIME, YOU CAN SPEND THE WHOLE DAY WITH A GROUP, AND WRITE A BETTER ARTICLE AT THE END.

Youth: That's the best way to do it, isn't it?

Jaz: I'll tell you what - they're trying to re-house all the black people in this area outside London.

Youth: They did that in the '50's...

Jaz: They're trying to do that now. I know, 'cos my uncle's in the fucking council and he knows.

DO YOU RECKON THE PEOPLE DOWN IN BRIXTON THIS WEEKEND HAVE GOT SOME SORT OF SUSS OF THE KILLING JOKE?

Jaz: Yeah, I think so. All types of people understand what we're getting to.

I MEAN THE ATTITUDE, WITHOUT KNOWING ABOUT THE MUSIC.

Jaz: they've got different words for it. They talk about pressure, we talk about the Killing Joke. It's all the same, isn't it?

Unfortunately, the singles heading the way of Jamming mansions recently have been considerably less exciting than before. Looking at the number of excellent records reviewed in nos. 8, 9 & especially 10; comparing that with the slightly more dodgy batch in no. 11, & then looking at this... well most here are pretty good, but they just don't contain the spark of those we were getting 1-2 years ago. A few of the good-uns have since taken off (eg Madness, Associates, Department S, Tenpole Tudor), some have the groups featured elsewhere (again Madness, + Killing Joke, APF, Wahl, Original Mirrors & Girls At Our Best!), while others will be successful enough not to need re-releases (eg Jam, Fall). That said, almost all of my recent fave singles (mostly those at the top of our charts) have been big successes, which might account for there only being a couple of hidden classics here...

SYSTEMS: Scenery (Stress)

... But to start with the real surprise. A true classic this one, from an unknown Liverpool band who really ought to be 'the new thing'. This record has exactly the characteristics needed to be hip now - it's individual, tuneful & danceable, Liverpool-influenced, contains that necessary off-beatness (Private Lives is decidedly reggae-based), has strong vocals, good lyrics and some nice sax. Yet it's failed to make any impact at all - Peel suddenly enthused about it 2 months after release, but that was it. A definite shame, as I thought Liverpool was the place to find new bands now (oh sorry, after Scotland). Ask your record dealer for a copy today; failing that, send £1.20 to 47 Esmer Road, Liverpool 6, & get sobered up.

URGE: Bobby (Consumer Disk/Arista)

A nice little pop single from Coventry band with big zeal. Sounding a bit like a slowed-down Revillos (ie male/female singers, very tinny) the lyrics are meaningless, and it's basically just... pop. Taking off now could be a bit dangerous, and I reckon a while more building themselves up would be in order. The b-side is just a b-side - I prefer bands that care about a record as a whole. But as 'Bobby' defiantly refuses to leave my head, we could well have some future pop smash-es out of this lot. Awaiting with interest...

4-SKINS: I'm Mad (Beatnote)

YAHOO! There's an American band called the 4-Skins, and they've beaten the English lot to a record - the 3,000 miles between them also means the Bushellists can't just walk out and smash the others to fuck. As pleasing is the fact that this is our first ever review single from America... The band don't look the part, but are actually pretty angry on record - I'm Mad is a 100-second attack on everything in sight, with lots of swearing over a sax solo. Only problem is that the noise is contained - somebody's obviously warned them that turning it up could mean losing airplay. Flip-side 'When I'm Gone' is less memorable, but nice to see some truly independent action from America's East Coast. If you can't get it over here, send £1.50 to PO Box 688, N.Y., N.Y. 10115, USA.

NIGHTINGALES: Idiot Strength (Rough Trade)

Everybody's fave Fall-imitators come out with a lively debut which is so wrong it's perfect. For a poppy single, it's strange to hear everything out of tune and incorrect, yet it all just adds to it in this case. But a note on Rough Trade - sorry to say it, but it's no longer the vital label it once was. With Stiff Little Fingers, Mo-dettes, Delta 5, Girls At Our Best!, Spizz & the remains of the Pop Group & Slits (even if some have lost their character) on other labels, RT hasn't really come up with any worthwhile successors. The Fall, Robert Wyatt & Pere Ubu are obvious exceptions, but then they were all already well-known. RT's still got interesting stuff on labels they distribute - eg Factory, Erics & Postcard - but the actual label just hasn't got great new bands....

ARTWRY: Unbalanced/The Slide + live EP; Cars In Motion (both Aardvark)

Two records both released this year from the Sheffield band you may have seen at Jamming's May 3rd gig. The first is a single + separate live EP - with 6 tracks for £1, it's hard to say no. The Slide is a strange vocals & percussion affair; Unbalanced, like the EP, portrays the band as using weak guitars, strong yet slightly-off vocals, and the thought that if they wanted to, they'd have a very musical sound here. Cars In Motion is a long, slow track with a dragging guitar fuzz that gradually pulls you through the song without changing - most interesting. The other side Life & Death is much shorter and to the point - 'Cancer is an ugly word'; again, just short of being normal. How about psychedelia meets long grey race? That's a good one. Yeah I know the two don't mix - that's why it's good.

PAST SEVEN DAYS: So Many Others/Raindance (4AD)

Not what you'd expect from the 4AD label, this is a pretty jolly, twangy guitar (or is it violin) sound - not too far removed from Systems. Whereas So Many Others is pretty pacey, Raindance is a more withdrawn number that makes perfectly pleasant sounds but is still thoughtful. A nice change for 4AD.

TOKALON: Coming To Get You (EDM/Champagne) 12"

Jamming sent futurist records shock!horror! Basically just a good disco record - the b-side is the song, the a-side is the dub! I much prefer the original. Very Spandau vocals-wise, but musically, as I say, disco is the name of the game, with a memorable recurring organ line. Despite the horrible no-constructive-info stand, this is so much less elitist than a lot of the blitz boy crap about. But is being a measly no. 35 in the Record Mirror Futurist Chart really anything to show off about?

MEDIUM MEDIUM: Hungry, So Angry (Cherry Red)

Very nearly part of the same game, this is more funky than disco. It's certainly catchy and with all the right tricks, while Nadeat Dream is even heavier funk, but not raw enough - a problem with a lot of the new funk/disco/futurist bands is that that sort of music shouldn't be made clean. Have you heard the one about the Talking Heads - David Byrne got himself a new band, but simply forgot to get rid of the old one! No? Oh well, forget it.

EYELESS IN GAZA: Invisibility (Cherry Red)

The album 'Photographs As Memories' has been about the surprise of 1981, and as this single is similar and the album old, I have to try and cram my praises into a few lines. The grey cassette people tend to be extremely tedious, but EIG have come up with a very individual sound that produces incredible emotion from only a couple of instruments + drum machine a song. The track is like the album but better, and that's saying something - Martyn Bate's unique voice bursts with feeling though the lyrics of all their songs are dreadfully intellectual. You most certainly can't dance to it, but both the album and EP are almost essential alternatives in your record collection.

JIMMY EDWARDS: In The City (Polydor)

Yes it is the Jam song, yes it is very different, yes it is horrible, & yes it is Polydor who've had the nerve to release it. A slight re-modelling, horribly slow and extremely clichéd - makes you realise how corny that line 'The kids know where it's at' is. And shame on Polydor, especially you Mr. Monday, for releasing it when they should be happy with the original.

NEW ASIA: Central Proposition (Situation 2)

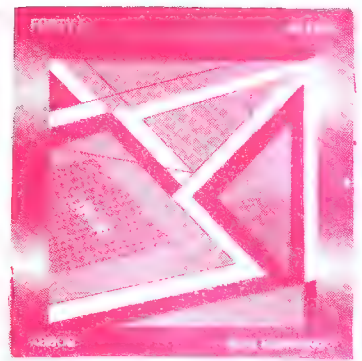
4AD's off-shoot that only has The Associates as any real asset. This is like Cabaret Voltaire on speed, which isn't too bad a thing, but then isn't too good. With records like this, everything starts getting very underground & cliquey, and some of the fun of music gets lost. But I definitely can't fault this record for what it is.

TELEGENTS: Get Out (Gent)

Do you remember bands with witty lyrics, quirky tunes, contrived vocals, nice clothes and nice haircuts? Bands who make 'pop' dirty by being too clean? Don't you wish they didn't exist? Don't you think XTC are nothing more than the new wave's 10cc?

METHODISCHA TUNE: Orchestras (Eustone)

Though a bit old now, worth a review for being a



change from the Scrit-copying to an openly poppy song that still has that over-used Camden feel to it. I'm convinced that if given to a louder, more standardised band, this would be big Big BIG - it really is a very commercial song. LFD fails to stick in the head, but Orchestras is definitely worth a listen. But why not take the plunge and play it more directly? You can be different from being different, you know.

THEY'RE UNDER GLASS: Spike Your Face/GRAF (Self Immolation)

Totally self-supporting venture that normally bores me, but this is very effective. Full of noises of screaming babies, robot voices & strange poppy choruses. Extremely weird & noisy, but very worthwhile. I wonder as to the point of it, but if they enjoy making it, isn't that half the ambition released?

TREATMENT: Stamp Out Mutants ()

The hippies won't come back you say? As undoubtedly psychadelic as is possible. Stamp Out Mutants is in 2 parts, the first being twangy and organised, the 2nd being a rock'n'roll/r'n'b muckaround based on the line "I've got the microphone so listen to me." Doncha know on the other side mixes between '67 Pink Floyd instrumentation and poppy-melodic vocals - I feel transported back 14 years.

Street Level may be the dirtiest studio I know, but it does churn out records with a lot of character. And basically for the fun of it.

LONESOME NO MORE: Turned Insane (Rage)

Perfectly pleasant, but goes in one ear and out the other. Early Blondie may have been pretty good, but one of them will do me fine.

RELIGIOUS OVERDOSE: Control Addicts (Glass)

What a difference some organisation makes. After a lack of interest in no. 10, the good quality recording of this makes for an entertaining listen to an up-market Cabs imitation. 25 Minutes on the other side is dreamy but unnervy, and it's all a pleasant surprise. But at this stage of the reviews, I've had enough of serious people acting differently - oh for a bit of fun and 3-chord noise to enter the area...

CHORDS: One More Minute (Polydor)

Oh thank you, you must have heard me. After 6 months in the wilderness, The Chords return with new singer Kip, and a song that sees a distinct change from their slightly stale, if bloody excellent, style of old. Chords-style verses, but a much softer cyclic chorus against media sensationalism of death. Not as immediate as previously, but for once a good, clean production brings out the detail of it. Who's Killing Who keeps up the band's record of b-sides being the b-track. & is along the same lines lyrically. All I can say is I hope this single takes off as it deserves, giving the band that long-awaited recognition as a classic British band.

ZEITGEIST: Touch (Human)

And not a bad way to end the reviews. The group with so much character and so much promise deliver a stunning 2nd single. Though their attempts at 4 drummers a song live (!) need a lot of sorting out, on vinyl it comes over nigh perfect. Touch is outwardly commercial, with Duane Eddy guitar and quite a normal set-up, yet a different sound. Yellow Pidgets is just a party piece - wild and exciting, with silly robot voices saying 'I tried to talk about it but the words got in the way - hey!'. You can dance to the whole thing, to the new sound. I'd like to say that with a bit of luck Zeitgeist could be the new Joy Division/Ants/Talking Heads, but as they sound like each without sounding like any, I'll just have to say that Zeitgeist could well be the new Zeitgeist. Let's hope so.



LOVE...

RATHER HER THAN ME

There's this girl in my class at school,
She's such a tart,
Hangs around all the boys,
She's easy,
Got plenty to give - so they say.

She's not that pretty,
They're only after her body,
Her bust -
Well, you don't get many of them to the pound.

The trouble is she's a fool to herself,
She'll never be properly in love,
The way she flirts around them -
Offering her services.
Is she so blind that she can't see,
What the future holds for her?
She's not clever,
Won't go far,
Probably end up on the streets....
Nobody cares -
Not even me -
Rather her than me.....

DIANNE MANDLEY 30/7/86

VALENTINE'S DAY

I hate St. Valentine's day,
Only because I never get any Valentine cards.
CHRIS GORDON

THE BOY AT THE PARTY

I know I was pissed,
But I could tell
You were a fairly hopeless task
The loc isn't the place for passion
(But it was vacant).
You're too one-sided -
You came OK
But left me high ('n dry)
To have a sleepless night.
My friend rescued me twice -
From you (I'll always be thankful!).
I knew your reputation,
But you only satisfied yourself
(Never mind about me).
You're just unexperienced -
You're just the boy at the party!

DIANNE MANDLEY 21/3/81

AND HATE.



CITY BLACK

The wind blows cold
on the Thames at night,
as a teenage black,
walks in the moonlight;
in the city,
in the city.

He smokes a cigarette
and clicks his heels,
he hasn't got a clue
what some white men feel;
in the city,
in the city.

He stops for a while
on a crumbling wall,
but there's eyes in the park
and there's eyes in the dark;
in the city,
in the city.

The time slips by,
there's a light in the sky,
he's so nearly home but
black and alone;
in the city,
in the city.

There's a shout in the street
he's knocked to his feet,
his head spins round,
as he falls to the ground;
in the city,
in the city.

Daylight dawns
and the city awakes,
but the people walk round
this dead Nigger on the ground;
in the city,
in the city.

MARK ASHTON
(+ drawing)

Another Pretty Face - single review in Jamming 10, gig review in no. 11, neither leaving me totally impressed. But come December 1980, and APF release an amazing single, while singer Mike Scott produced possibly the most essential fanzine I've ever seen. We lined up a proper meeting.... Which turned out 48 hours long, as Jamming's bed & breakfast sub-section put 3 of the band + 2 more up for 2 nights! (see Wahl feature for continuation).

The following feature will be a complete, ultimate history of the band, because:-
 1) It's bloody interesting. 2) It makes a pleasant change from straightforward interviews.
 3) 2 of our 2-hour conversation is lying in a tangle of unrepairable tape. Apologies for lack of quotes, but there's nothing like good journalism. And this is nothing like good journalism....

ANOTHER PRETTY FACE

The Remodelling Of...

Mike Scott & John Caldwell went to school in Ayr together, playing in a band called Karma (ugh!) at the age of 15/16. They drifted apart, until in '77-'78, they'd discovered punk, John in a band called The Argh, and Mike in a 3-chord thrash band called White Heat, at the same time doing 8 issues of Jungleland, apparently the first ever Scottish fanzine. Then, in early '79, APF were born, featuring:-

Mike Scott - Vocals, rhythm guitar, piano
 John Caldwell - Lead guitar, vocals.
 Jim Geddes - Bass.
 Crigg - Drums.

The band played 10 gigs, and recorded a single:-

'All The Boys Love Carrie'/'That's Not Enough' for local label New Pleasures (Z1)

The record, out in May '79, featured Ally Donaldson, better known as William Mysterious, on sax, and generated a lot of interest in the band. Carrie was a loud rocker, which now sounds great live (Mike: 'We recognise it as one of our best songs - it always works, always goes down well, & it always feels good to play'); That's Not Enough bore resemblances to a commercial Clash of that period. A brief line-up change in June saw Jim leave & Ray Taylor enter the arena. Then in October things started happening:

Crigg & Ray left, replacements were found, and the new line-up was:-

Mike Scott - Vocals, rhythm guitar, piano.
 John Caldwell - Lead guitar, vocals.
 Steve McLaughlin (Chic) - Drums.
 Willy Kirkwood - Bass.
 (Ally Donaldson - sax (ish).)

Suddenly Another Pretty Face were hot property. Virgin signed them up, Gary Bushell picked Scotland (the band now in Edinburgh) as the hip place and put them on the cover of Sounds in Jan. 1980, & Johnny Waller became their manager. The second single was released on February 15th 1980:-

'Whatever Happened To The West?'/Goodbye 1970's' (VS320).

APF did a series of London gigs in February, then found themselves supporting Stiff Little Fingers on a 24-date tour in March, finishing at the Hammer-smith Odeon. They recorded an album produced by Alan Mair of the Only Ones,

Then the bubble burst, largely due to APF wanting it to, and they left Virgin by 'mutual agreement'. The album was never released, and the single deleted (though it's still in some shops).

Mike: 'Virgin signed us deliberately for the American market, based on stuff like 'That's Not Enough'. We were changing to our present style, & it was just a total clash. They've got things like an Artist's Development Office, and they were trying to mould us into an ideal band to break America.' When Virgin refused to release the album, calling it rubbish, APF got to leave the label through the 'Release the record or release the band' clause. The situation now is undying hatred from APF towards Virgin. Reasons go deep & get involved, but APF have to take some of the blame for signing to a major when they had such hard attitudes. The hatred can be easily found in Jungleland, and also in a newer song called 'This Could Be Hell':-

'The crooked apostles of Vernon Yard,
 Who play funny games of rebellion by proxy,

And send royalty statements to the heroin ward' (remember Sid?)

As stated, APF developed harder attitudes after signing:- Mike -70% of the group- and John - the other 30%- started writing to fanzines, and the band blew out a gig at the Fulham Golden Lion when punks weren't allowed in, getting paid & taking all the punters to the pub opposite for a chat. On tour with SLF, they watched the rock system:-

Mike: 'We've never played the same set twice, but Stiff Little Fingers played the same set every single night. Even their dub bits were absolutely identical, so it wasn't dub at all. They even had the same introductions!'

Not only Virgin & the gig situation leave APF bitter from that period, but also the Sounds coverage... 'I don't feel at all flattered about being on the cover of Sounds; in fact, I feel embarrassed - especially as it was Gary Bushell who wrote the article. That paper's such a load of shit that we haven't sent them review



copies of the last two singles. We respect Steve Keaton as a person, but apart from that, we don't want anything to do with the paper.'

With APF no longer on a major, and no longer a hip band, people started giving them up for dead. But for 6 months the group continued, maybe a bit confused, but trying to work out their own alternative ideas. From April-October 1980 they gigned with Gordon McEwan now on sax. On their October tour, they took fanzines & records to sell. It was at the end of those gigs that I saw them at the Fulham Greyhound (see review no. 11). Meanwhile, another old APF was crumbling; another new one taking shape:-

November 1980 saw Chic leave to join The Scars, & Willie Kirkwood & Johnny Waller also sever connections. Temporarily without a band, Mike & John formed their own Chicken Jazz label, & released the 3rd single (recorded for the Virgin album) after a 10-month vinyl gap:-

'Heaven Gets Closer Everyday'/'Only Heroes Live Forever' (Jazz 1)

It was an astounding record. Heaven was a slow, moody, 5-minute track, with atmosphere, feeling and an element of fear in it. Heroes again showed Clash influences, and was a fast, storming song. The record was limited to 2,000 copies (almost all sold) for financial reasons, but according to Mike 'It did what we wanted, which was to get our name about again.'

At almost the same time, I received a copy of Mike Scott's 'Jungleland' no. 9. The energy in it was amazing - it's hard to imagine a singer doing fanzines anyway, let alone one that attacks Virgin and Sounds mercilessly (would you say what you thought about Sounds when you knew that by pandering to them they could generate interest in the band?). It also contained info on bands, fanzines, rock'n'roll & lyrics. It cost Mike, on the

dole for nearly a year, 60p a copy to produce, and he sold it for 25p. There's integrity for you.

It seemed like John & Mike had found a sudden renewal of constructive enthusiasm - Mike produced an as-yet unreleased 2nd EP by Edinburgh band the One Takes; the two of them recorded 5 songs with Nikki Mattress of the Swell Maps, and they started releasing free info sheets on their current happenings. APF were building up that vital thing - a contact with their following.

As well as all this, Feb '81 saw the release of their first cassette:-

'I'm Sorry That I Beat You, I'm Sorry That I Screamed, But For A Moment There I Really Lost Control' (Jazz 2).

It's a living monument to what cassettes can be, as opposed to the scruffy idiocy they tend to be. It features Virgin studio versions of Heroes as well as Another Kind Of Circus (not their best) & Out Of Control (the opposite), a heavily emotional apocalyptic lyrical song:-

'I got about 8 minutes to get myself and my family, into some underground hole; where we can sit and play 20 Questions, while our leaders invent answers'.

The other 5 songs were live from late '80, including Hell, My Darkest Hour, Lightning That Strikes Twice, their 9-minute epic Graduation Day, & Carrie. The tape comes complete with a minizine containing lyrics & info - a vital buy.

Also in February 1980, a new line-up came to London to record a Peel session:- Mike Scott - Vocals, guitar, piano, violin. John Caldwell - Lead guitar, vocals. Adrian Johnston - Drums. Alan Mair - bass.

As well as Lightning & Out Of Control, they recorded a wonderful gospel-folkish 'I'll Give You Fire', & a more typically APF-like 'This Time It's Real'.

In March, Another Pretty Face played Liverpool Brady's, Chelsea Art College &

APF, 1st Flat, 16 Cadzow Place, Edinburgh. Below: Mike



the Fulham Greyhound, with Gordon back on sax & Steven Fraser on bass. This was when I met them and put them up. At the two London gigs, they were most impressive, with a set that included half-a-dozen of the mentioned songs (ending with the awesome ad-libbed Graduation Day), covers of Patti Smith's 'Mafia' & her 'Dogdream' poem put to music, 'A Boy Called Johnny' and others. John Caldwell spent the whole 45 minutes looking like Mick Jones (sorry!). At the same time, they released single no. 4:-

'Soul To Soul'/'A Woman's Place'/'God On The Screen' (Jazz 3).

Soul To Soul is the Virgin line-up once more, a tinny, echoey song that doesn't hit straight away; the other 2 are slower, more thoughtful & generally better, featuring Mike (on violin as well), John, & Adrian - with no bass. Once again it's well-packaged, but seems to have been released more as proof of their continued existence than current ambitions.

So what now? Well Mike & John are 99% towards signing with Ensign & moving down to London, due to the bass/drums problems (Alan, Adrian & Steve having just helped out). So are they going to fall for the biz all over again? I severely doubt it - APF, having been accepted as one of the most honest & active bands going, are now

planning to record The Last Chant from Liverpool for Chicken Jazz release no. 4. Mike & John have been very careful with their Ensign deal, making sure they get the deserved recognition (though I've never seen a band so contented just reaching a small public) while maintaining their undoubted integrity.

Despite praising APF here, they're far from faultless. Sometimes the attitudes are just too hard-line (in my book, you don't AVOID interest in your band, you encourage it); and at the Greyhound, calls for an encore got Mike back to explain that they'd like to carry on but for GLC regulations, but for not wanting to jeopardise the Greyhound's license... Mike, we all know the laws of pub gigs - you could have just gone back on & admitted you'd done a good long set but over-shot your time.

So.... a band with a fascinating history & some great music behind them. Now a duo of life-long pals, they're amongst the most active musicians in the country. You can write to APF (with sase) to the above address, where you can also buy their singles for £1, the cassette for a mere £1.70 & Jungleland for 35p (all inc. p&p), as well as get free info sheets. You'll find people who care that you take an interest.... and that's rare.

Tenpole Tudor



**TENPOLE TUDORS' LONG
AWAITED FIRST ALBUM:
EDDIE OLD BOB
DICK & GARY**

SEEZ 31

BUY 109

FEATURING THE CURRENT SINGLE
"SWORDS OF A THOUSAND MEN"

Stiff

Fanzine's n-z

For those of you not with us last time, this is the second part of a round-up of every Fanzine we can find going. Last issue was a-m, this time n-z. And don't forget the importance of these magazines - the real music press.

ADD 20p P+P OR DON'T EXPECT A REPLY

NAG NAG NOG - Haven't read it, but no. 1 features Ants, Raincoats and Fall among others. Better Badges. 20p

NEW CRIMES - 'Don't call me a Crass-zine' (see letters page). Terrible printing, typing and layout, but the writing is very sensible and worthwhile. No. 3 had The Outcasts, Sinyx, Icons and yes a... Crass interview - a really good one at that. Jah Ovjam, 360 Victoria Avenue, Southend, Essex. 25p

A NEW OPTIMISM FOR THE EIGHTIES - Nothing like a fanzine, but a thought-provoking collection of press cuttings under one-page headlines. The title is somewhat sarcastic, as a few of the quotes are very scary, eg Arthur Scargill wanting a left-wing government to nationalise the media - 'Then we could get some objectivity.' Pardon?! From Cyril Gimsa, 18 Muswell Ave, London N10. 15p

NEW ROSE - Not so much 'OI!' as hard punk, eg Damned, Ruts, Splodge etc, by someone called Podgy Mc-Millah. Rough Trade.

NEXT BIG THING - Well-produced hand-written mag from Stirling. Deals in a lot of American cult stuff, and goes well over-the-top on The Cramps, just possibly because editor Lindsay Hutton runs their fan club. From 10 Dochart Path, Grangemouth, Stirlingshire. 50p (expensive).

NIHILISTIC VICES - @ist mag, that hasn't been seen for ages, but no. 2 is worth mentioning, 'cos it's readable, angry, funny and actually covers music. The best @ist one I've seen. From Better Badges 15p

925 - No real details except it comes from Manchester. Rough Trade. 25p

NO CURE - Reading fanzine which seems to have packed in now. No. 7 featured Comets, Section 25 & CND along with a useless diary of 1980. Looked like it was getting somewhere. 8 Candleford Cl., Bracknell, Berks 20p

NOISE ANNOISE - Brand new (only?) Norwich 'zine, featuring Crass, Au Pairs, Sorwen and on some copies an extra magazine at the back that says a hell of a lot in six

pages. Noise itself has a long way to go, but for a first issue, it's OK. More brackets than Jamming (if that's possible) (!). Kate Betts, c/o Freewheel Bookshop, 56 St. Benedicts St., Norwich. 25p

NO MORE OF THAT - Only the second Scottish fanzine (as opposed to magazine) I've seen in ages. The first 2 issues were scruffily xeroxed, but no. 3 is BB-produced, with cultured writing, articles on End Result, L-Plates, 6-Minute War and... Crass (again!). The best piece though is 'OI! - The Farce' (which got the writer a threatening phone call!) Only 12 pages, but we've all got to start somewhere. Bob Gray, 46 Dunrobin Road, Airdrie, Strathclyde. 20p

0533 - No real details. Gary, Cave Arms, Swinford, Lutterworth, Leicester. 20p

ORANGE JUICE - Nearest to a title this has got, it's a full-colour mini-zine with OJ/Josef K/Alan Horne interviews and what I consider rather an average Orange Juice flexi - 'I Want To Be A Postcard'. Very professional. From Barb, 67 Grosvenor Rd, London N3. 50p

PANACHE - The only '77 fanzine survivor from this half. Although I've never really seen the attraction in it's unreadable glory, it tends to be a love/hate thing, and many people consider it the best going. Author Mick Mercer is now assistant ed. of the rapidly deteriorating Zigaag, which at least comes out quicker than Panache, which had 2-3 issues waiting to be printed at BB at the same time. Mick's also put together the long-awaited Ants special. It's particularly interesting as it was begun just as Adam was getting 'well-deserved' success, and was finished with Adam being Mick's no. 1 enemy. In that respect it's a fascinating venture. But:- anyone who calls anybody the 'manifestation of God on earth' (as Mick did Adam) is asking for disillusionment. That goes for everyone who considers Adam, Weller, or even Ian Curtis as super-beings:- for fuck's sake they're human beings. Expect nothing off them and you won't be disappointed. All from 129 Clare Road, Stanwell, Staines, Middlesex. 30p

CONT. OVER PAGE

NEU CARNAGE, PRIVATE ENTERPRISE, SAFETY IN NUMBERS, SCENE, SKATELAKE, SUBMISSION, SYNOPSIS, and WHAT TIME DOES THE REVOLUTION START? all exist with practically no info.

SHOPS

Once your fanzine/magazine is out, you have the simple (that's sarcastic by the way) task of selling it. Obviously we're not going to give away a list of where we sell, but there are some shops in London that will take almost every 'zine brought in. These are:-

Better Badges (286 Portobello Rd, W10) * Rough Trade (202 Kensington Fk Rd, W10), though whether or not they'll sell many copies depends on their organisation at any given time; Virgin Marble Arch, unfortunately not as big as it used to be, and Virgin Oxford Walk, not that big at all; Compendium, Camden Town, again getting smaller (the recession?), though still selling a lot; Small Wonder, Walthamstow, worth lugging 'zines up to just to meet the irrepressible Pete; Hip-Ki-Do, Kensington Market - nice people, well-displayed, and bound to sell a few; and Shades, off Wardour Street, which sells a surprisingly healthy amount considering it's a small hippy shop.

But despite those defections, the excuses some places give are unbearable:- Goodness Records in Wimbledon, which used to sell a healthy amount, suddenly came out with the unheard of excuse that they had to pay VAT on copies (!?), & that was on the 3rd time I'd been back. Although the London Virgins are generally very helpful, in Manchester they said they only had room for 2 'zines at a time, and in Brighton they gave every excuse they could find. 'Cos basically they couldn't be bothered to take another title. Reaction in Shapereade Bush stopped taking them even though they were selling because 'the mod thing is finished' (ie Jamming is a modaine). What they meant to say was that while Jamming gets bigger, it's their shop that's finished, because they jumped at fashions.

Elsewhere it's up to you to find the places that sell, & those that are awkward but the above list will help any new fanzine sell a couple of hundred in London at least.

A-M PT.2

A very brief run-down of 'zines missed out of, or not known about, in A-M:-

ADVENTURES IN REALITY/DAMN LATIN: Coventry 'zines, the former knows where it's going - plenty of local news & reviews; the latter isn't so sure and needs a bit more thought. Neither prints many at 30p which is a shame. AIR from 36 Cheveral Ave, Radford, Coventry 6; DL from 14 Kingsway, Nuneaton, Warwicks CV11. Also from Coventry are **ANTISOCIAL & GORDIAN KNOT**, both without info.

BLACK VIRGIN EYES - An interesting new 'zine with plenty of thought for only 15p. Also behind a book of poems. 6 Sunwood Road, Leigh Park, Havant.

EUTHANASIA - Brum 'zine with local bands for only 10p.

EXTRAORDINARY SENSATIONS/FIGHTBACK - More mod(ish) stuff, both with good attitudes, & both with articles by Brian Betteridge, ex-Back To Zero man. E.S. has a lot of culture/history, Fightback is '80's-looking, an excellent first issue, and with enough other bands featured to worry me about calling it even mod-ish. E.S. though should be read for it's review of The Jam at Woking YMCA, definitely the worst gig I've ever paid £3.50 to see; Fightback reviews the slightly more successful second night. ES from 122 High Road, Buckhurst Hill, Essex; FB from 17 Fletton Road, London N11. Both 20p. Another mod-based 'zine I haven't seen is **EMPTY DREAMS**.

Some very late editions are:- **SKINS, SEDITIONARY, NEXT STREET, GOO CARZY, SUNDAY THE 7TH, FINAL, STRAW, HIT PARADE, BACKTALK.** **DAMN LATIN** has just released a joint issue with **ALTERNATIVE SOUNDS**.

DED YAMPY - Magnificently funny beer/chip-based 'zine - all our favourite hobbies. Great to take the piss out of your average Bills & Sues. The new Surrey Vomet (of sorts)? 12 Welgarth Ave, Coundon, Coventry. 20p

GETTING NOWHERE FAST - Newish York 'zine attempting to help the area a bit, though it's still finding it's feet. From 38 Water End, York. 15p

And **GRINDING HALT** has picked up considerably since leaving Better Badges; though still not enough opinions, it's now a great mag.

ECRICADES/CIRCUS DREAM/ENIGMA/CAN'T STAND LIMITED EDITION RECORDS/LA LA TRUTH/LEAMINGTON'S LOVE LETTER all exist with little more info than addresses. +HESTER SKELTER

PRINTING: Shortly after Jamming 11 was printed, Better Badges went through great changes and the end result in May was that it was no longer to be a regular fanzine printing place. Does this mean the end of fanzines? 1½ years ago it may have, but as only 13 fanzines reviewed on these pages are currently printed there, I'm sure the best will carry on. There

PARASITE - By S.T. Ringy of the Eratics, a punkzine I haven't seen but that seems to be in the normal mode. From 694a London Road, North Cheam, Sutton, Surrey 15p

PARODY - Same in ideals, but different in ideas, is another punkzine but pocket size with mainly collages. From Jeff, 151 Archdale Rd, Manor Park, Sheffield 2. ?

PATRIOTIC - Though I haven't been near a copy, this is a modzine (with a dodgy title) concerned more with culture than bands. From Ray of the East End who I met in France, the one arrested for drunkenness when the Jam played Paris, & who even auditioned for the Chords! No idea of address or price.

PINK FLAG - After 6 issues of great photos badly printed, this Sheffield 'zine has swapped editorship & is now more standardised - very informative on all that's happening in Sheffield. Well written, printed and interesting. Pat Mackle, Top Flat, 11 Ashland Road, Nether Edge, Sheffield 7.30p

PISSED AND BROKE - According to Vague, totally reactionary (ie '76), then says they're nice boys. Make up your own mind at Better Badges. Up to at least no. 4.

POINT OF VIEW - Another reactionary one I can't really see anything in. Nothing you can't read about better elsewhere. Derek's Records, Old George Mall, Salisbury. 25p

POSER - The photozine. Built up a reputation for excellent photos, but doesn't exactly give you reading for the money. Produced a good calendar, but why does Neil like taking photos of girls so much? BB. Up to Issue 8. 25p

PRECAUTIONS ESSENTIAL POUR LA BONNE - More Poison Girls, Zoundz, antiwar articles etc, but it's presented just like all the others - all good enough, but seen one, seen 'em all. 32 pages from BB.

PRINTED NOISES - Haven't seen it, don't have an address (try Rough Trade), but according to Fragile it's up to no. 4 with a high standard of stuff on all the Rough Trade bands. 20p

PROTEST - Can't really be criticised as it's free, with all the usual anarchy stuff, and local punk bands from Stevenage. SAE to Peat, Camelot, Southsea Rd, Stevenage, Herts.

PULLED UP - Only info going is from New Crimeas which tells it to 'piss off!! Judge for yourselves from 3- Mantlefield Rd, Corby, Northants, NN18 15p

RAPID EYE MOVEMENT - Packed in after 3 issues that most people thought were really good, with it's bits of colour & intelligent approach. Ed Simon Dwyer is now writing some reasonable stuff for Sounds. Rough Trade might still have some. 30p.

READY TO RUCK - Gary Bushell's fanzine-of-the-week. Has reached a largeish circulation purely through being in 'Oi! The Column' every bloody week. Early copies I saw looked like average tatty 'zines, but with 'Big Joe' making challenges to 'Long Mac' 'sines for football matches with rucks afterwards, I don't particul-

arly look out for it. Oh and Mr. Bushell, if you're reading this: some of us fanzines don't wear raincoats just 'cos we ain't 'Oi!'; we don't care about clothes 'cos WE HATE YOUR FUCKING TRIBALISM. 22 Brabner Close, Folkestone, Kent. 25p.

REVOLUTIONARY SUICIDE - A one-off 'zine from Croydon with Apartment, Apocalypse & Bad Actors interviews. Has just re-emerged as **THE FANZINE OF NOISE**, and is a zine that deals heavily in punk without bearing any comparison to an @/Crass-zine (that phrase again). The terrible grammar ruins what is almost a great 'zine, with Ants/Crass/Afflicted interviews, and useless attempts at injecting life into Bromley, Croydon and other areas without venues. Could become big with Discharge/Anti-Pasti type people as they don't really have fanzines like this. Both 'zines from Tim & Lou, 2 Carberry Rd, London SE19 (yes - a fanzine run within 200 yards of this one - who do they think they are?) 25p

RIPPED & TORN - Worth mentioning for how much it influenced loads of fanzines (tho' not particularly this one); also because Vermillion Sands who took it over when Tony D. went to Europe, is apparently going to bring out her 2nd issue in 2 years, with nothing much about music. From 41b Bleinheim Crescent, London W10. 25p

RISEING FREE FANZINE - What was originally an excellent, if rather BBish 'zine is now, with issue 3, riding under the 'Oi!' banner, which is a bit silly, when it has interviews with SLF, Skids and anti-tribalism articles. These are much better than their Upstarts interview (where Mensi really puts his foot in it) and it seems sad that once-decent 'zines can praise The Exploited with only a lame tick-off of 'Fuck The Mods': bands like them shouldn't be encouraged. Hopefully no. 4 will return to the quality of no. 2, as it still has a lot of hope. From Gez Lowry, 36 Wilbury Way, Hitchin, Herts. 30p

ROADRUNNER - More proof mod lives on. Nice & tidy, good value with 38 pages, and for once it's well-written. But I think the mag's trapping itself & being unfair to bands by being totally mod - it's scared to break out and I don't see The Chords as having much in common with the Lambrettas or the Purple Hearts. No. 4 has all these, plus of course, The Jam, a Yardbirds history and lots more. From Steve, 69 The Crescent, West Wickham, Kent, BR4. 20p

SANITY IS BORING - The 'other' Scottish 'fanzine'. Undoubtedly means well, & the writing's good, but it's caught with printing problems & datedness. Send for a new issue to John Wilkie, 6 Turnberry Rd, Glasgow. 15p

SCRAWL - According to our Brum correspondent, a fine piece of literature covering social problems as well as music. 36 Park Farm Road, Great Barr, Brum 43. 20p.

SHAKE - Was always the tattiest modzine run by the biggest (for 4ft) character going; by no. 10 the spelling hadn't improved but The Jam, Nips & Hearts features (& a rip-off of our cover) sold it loads of copies; with no. 11 however, Dominic's gone over entirely to '60's punk and it's pretty disappointing. Badly

written, & it's a Yardbirds history. It has a Yardbirds still only 16, we rear his ugly head future! From Bett

SHAPES OF THINGS - Looking at Jamming every page, & it's extent this is mod Chords & Moondogs chart, & a Yardbirds history. For issue 2, this if they start come vital. Debbie Boldmere, Sutton

SHBOOM - Mr. Vague first issue, by no. about no. 5 or has Seat Place, Falkin

SHOUT - A new title No. 1 features Skids Minds & loads more Madness & SLF among readable, & good break away from big. 93 Wolsey Dr,

SLANDER - Lack of Hawthorns Road, GL

SMART VERBAL - Des 10, I reckon this open, lots of poet you'll see on the actually doing some on the bad side it itical. 104 Moseley

SONGSONG - Well I advertised in Jamming but I don't really (is he), has decided follow ID's ideas and aims at being when in fact it's fanzine. Mainly typ but the bands aren'tensive. That said, avoiding a fanzine accepted as a new Rd, London W8.

S.O.S. - Issue 3 10 ue, with only 10 pa not much to read. C can't see a price,

SOUTH CIRCULAR - Ye it's 100% dead. Thi overtly enthusiastic confused by featurin Cure, U2, Apocalyp mod statements:- th Great Jam interview 2d Mitre Road, Lond

STABMENTAL - Haven 4 features Throbbin Gaza and Scritti P But then it costs

STAND AND DELIVER - masses in it, and Layout needs clear happens, it could ing. John Dingwall land, Glasgow 13. 1

are now a few fanzines with their own presses willing to print other 'zines, so if you need printing, send an sae for info/prices what-ever (I have no info) to:- Fock (address at Parasite review); Charlie Chainsaw, 1 North End Road, London W14; and Mark Schlossberg (All The Poets), 35 Fortnam Road, London N9.

about 50% ads, tho' history. But as Dom's expect to see him consistently in the Badges. 25p

e thinks they've been different colour on enitely works. To an as well, with The interviews, a '60's history. Another don't believe it! really excellent, & ng more in, could be Fiona, 9 Redacre Rd, dfield.

highly recommends the it'll either be up to folded. The Oaks, King 35p.

that looks exciting. , Mo-dettes, Simple no. 2 will have Chords others. Sensible, ue, and if it can g so Blish could be Kingston-on-Thames 25p tails. Springdale, ector.

te DJ's review in no. excellent. Alive, & reviews, and as s pages, they're ing. Up to no. 6, & scruffy & over-pol- road, Brum 13. 25p.

n't criticise a mag g can I? Well I could ant to. Igor (for it with this 'thing' to by-passing fanzines, new pop magazine', t a well-produced set & great layout, the best & it's ex- SS could succeed in g and being quickly zine. 11 Ferrestone 35p

s like a first iss- s, tatty printing & n't see an address, n't see a future.

more mods? Now say is a bit tatty but and it gets slightly other bands (UB40, but then making big two don't go together. n no. 3. Steve Downes, SE1. 30p

seen it, though no. Gristle, Eyeless In itti, with 25 pages. rom RT)... 40p

Scottish 'zine with nice dash of colour. g up, but if that pretty useful read- 8 Blackwood St, Annies- ible issue (3 & 4) 40p

STEREOTYPE - A new Birmingham 'zine highly recommended, but that hasn't wound it's way down here yet. No address. 20p

STICK IT IN YOUR EAR - A fanzine-like mag covering the cassette revolution. Reviews over 80 in no. 2 and gives plenty of info on the whole thing; a handy journal. Geoff, 9 Gladstone Road, Sholing, So'ampton 2.40p

SUCK LANGUAGE - Haven't seen it. From Daz Automatic, 15 Bromleigh Villas, Coventry Rd, Bagington, Nr. Coventry. 10p.

TALES OF DAYGLOW - Worth mentioning this long-extinct 'zine as it's yet another example of an editor (Steve Keaton) going over to a big paper (Sounds). Sounds is now almost totally ex-fanzine writers, yet it doesn't make it any better 'cos all the writers change from a healthy fanzine style to a boring big paper style. And why do none of them ever keep their 'zines going?

TEENAGE DEPRESSION - Anyone for an HM fanzine? NO? Good.

TEN COMMANDMENTS - Extremely well-printed & laid out, it's impossible to call this a fanzine. A lot of it is great, but tends to write like a big paper. The last issue I had (since lent and not returned) contained the most biased Jam interview possible - a horrible distortion of facts that made the group out to be a real bunch of cunts. 9 Salen St., Glasgow 52. 50p

THE ARMAGIDEON TIMES - The Clash's idea of a street credible tour programme. 50p for sod all - just pages of glossy photos. Who needs it? From Better Badges.

THE STORY SO FAR - Has moved over from an excellent, if typical, fanzine, to a trash-zine similar to but better than Shake (they're best mates). Barracudas, Cramps, Joan Jett, '60's bands, & great photos; while editor Marts is writing a lot for Zigzag (now totally full of fanzine writers). The Christmas issue came out in March - well done Better Badges. 66 Wallingford Ave, London W10. 25p

THINGS IN GENERAL - Roneed on coloured paper, this is so bad it's unbelievable. Yet the editors are so cocksure of themselves. 704 Finchley Rd, London NW11. 20p

TOWNBEAT - Gives all it's profits to the Huddersfield Samaritans, so deserves praise. From Peace Works, 58 Wakefield Rd, Aspley, Huddersfield. 20p.

TOXIC GRAFTY - I know I can't criticise this as it sells 4 times more than this, but then wouldn't you if you had a Crass flexidisc? Personally, I just can't see the point of having page upon page of swearing, collages, long articles, & it doesn't wake up my mind 'cos I read it all in the last issue (& a lot better) a year ago. It has stupid things like how pointless the family is (as if we're all meant to fend our own way from birth), & how it knows that there's nothing after death ('cos Mike's been there) etc. I agree with some of what's said, but it doesn't shock me, it bores me. The Crass song's great though. From Better Badges. 50p

TREES AND FLOWERS - Very punky, like the

other two Suffolk 'zines, but no. 2 has some good ideas and an amount of spirit: just a shame about the bands. Ian, 1 Churchfields, Crimplesham, Kings Lynn 20p

VAGUE - Growing a deserved reputation as one of the best about: in fact, could prove the eventual successor to R&T. Now up to no. 9, it's got that hard punk attitude, lots of colour, a 12-page Bow Wow feature and plenty of spirit. Suffered even more than Panache from being an Antperson to the extent that it sold 4000 copies of an Ants special on their last tour, and then spent the whole of the next issue slugging them off. Good value as much as anything though. It's frequently scruffy, badly printed, & incomplete, but along with Making Time on the other side of the fence, must be the most regular fast-growing 'zine about. Tom, Butcombe, Castle St, Mere, Wilts BA12. 30p.

VIZ COMIC - Fantastically irreverent load of shit, and so funny. Best comic about - the writer is really depraved, with loads of pointless swearing and violence. Like Monty Python in comic form. 16 Lily Crescent, Newcastle, NE2. 20p?

VOLTAGE - A promo mag from Attrix Records that by putting a couple of other groups in is sold as a fanzine. A bit expensive, from 3 Sydney Street, Brighton. 40p.

VOX - Well-produced, well-written mag from Dublin with something for everyone. It tends to get a bit formalised and big paper-ish, but no. 5 is worth getting for the Wah! Heat feature alone. Dave Clifford, 449a Sth Circular Rd, Rialto, Dublin 8.40p

WOOL CITY ROCKER - Now set to fold, this claims to have reached a 3,500 circulation up north. Hard to believe as it's got sod all in it - over half of it's ads. No. 12 had a Heaven 17 flexi called 'Something's Wrong': you're telling me - it won't play. Adverts are horrifically expensive (as are every 'zine that's printed their prices - compared to us), and as well as being hand-written, it has the editor's name above the title - how egoistic can you get? It obviously sells to students who'll buy anything that's safe! 5 Beech Terrace, Undercliffe, Bradford BD3. 30p.

XL5 - Brand new mod-ish 'zine I haven't seen. Have you noticed The Jam haven't been interviewed in a 'zine for ages, yet were in every one going last year? Kev, 15 Holst Court, Westminster Bridge Road, London SE1. 30p.

ZERO - Aftermath goes well over-the-top on this one that seems to be written as it's laid out. Judge yourselves from 8 Moore Rd, Welwyn Garden City, Herts AL7. 5p.

While the big papers are now in the habit of completely ignoring zines, this doesn't mean they're fading - practically every mag going is increasing it's circulation, and new titles are springing up all the time. Only The Face gives any regular mention of fanzines (one guess who it's by!). The above list is bound to be incomplete, but if you send in any additions, I'll try and update it next time.

Tony Fletcher

OVERSPILLS

First up this time, we have news of Jamming's spreading world-wide empire's money-grabbing activities...

JAMMING! gigs are now happening every few Sundays at the Africa Centre, 38 King St., Covent Garden, about a hundred yards from the Rock Garden. The aim is to try and get gigs for the bands we write about, with a bit of atmosphere, similarity between groups, and to treat both audience and bands with a bit of respect. Also, to try and brighten up London's rapidly-dying nightlife a bit, while obviously it helps Jamming & The Apocalypse not inconsiderably. So far, we've had the disastrous DIRECTIONS/APOCALYPSE opener of Feb 22nd, where neither the SHOUT's drummer or the bar turned up; a far more successful event with THE BIRTHDAY PARTY/ZEITGEIST/APOCALYPSE on March 29th, though we only broke even; and on May 3rd, 400 piled into the black hole of Covent Garden (with 50 more turned away) to see GIRLS AT OUR BEST/ARTERY/APOCALYPSE play in the hottest place since the Jam played the Marquee. At least everyone seemed to enjoy themselves....

By the time you read this, the ORIGINAL MIRRORS/APOCALYPSE/MOTOR BOYS MOTOR bill on May 31st will have been over and done with, and in mid-late June, there will be a smaller bands night, with 4 or 5 groups for £1.50 - a chance to see the 'names of the future'? Hopefully, gigs with bigger names will make it financially worthwhile to do regular shows with a host of smaller names. There are fanzine stalls, NO age restrictions, terrible acoustics, & hopefully the smaller gigs will start to have a bit of variation in the way of poets or comics as comperes. It isn't the ideal place to organise gigs, but is certainly as near as you can get. Ads appear in NME & Sounds, and posters are up in most alternative record shops in London. Try & come along - the gigs have a good atmosphere if nothing else...

Then after Jamming! gigs, we see the arrival of **JAMMING! RECORDS**. (A bit of a joke this!). At long, long last it's set up, and at the time of writing, it's known that RUDI are going to be the first band on it. The single probably won't be out 'till late July, so in no. 13, we'll carry the full story, as well as a proper feature on Rudi. Since our article in no. 9, the band have been playing regularly in Belfast, but with the exception of a few north-England dates and Mike Reid's falling in love with them, have failed to get anything big happening. The single will change all that. They still have their massive following in Belfast, and when you look at it, where are all the other Belfast bands now, 'excepting the Undertones and SLF? As I said, the full story and news will emerge in no. 13, around the time of the record and some British gigs.

On other fronts, the SMART DISTRIBUTION company has been set up by Smart Verbal fanzine to distribute mainly cassettes (tho' some fanzines) through mail order and stalls. It will hopefully build up a network for the rapidly growing cassette revolution. The set-up is totally against the music business, and appears to be extremely well-run. Free catalogue-s & info from 104 Sandford Road, Moseley, Birmingham 13. It's only going to cost you a stamp for some alternative culture info, so don't pass it by...

... Another co-operative just started is the FEDERATION OF BANDS, with small aims of 15% deals, and £100 for a major support gig! You can use whatever facilities are going (cheaply), and get publicity as well. But looking at it, how will you ever get £100 for a support gig? We know this industry is full of rip-offs, but a band will always take the gig; 'cos they need & want to play. And also, who wants to follow the rules of other bands? In this business, it's you vs. the world, and though you may find similar-minded bands, it's up to each band to fight for what they can get. If my views don't discourage you, info is available from 5 Stanway Gardens, London W3.

LETTERS

(MOST ARE ON PAGE 30)

The last 3 issues of Jamming (which we'd always previously thought was pretty good) have shown a gradual decline, highlighted by your appalling abuse of editors. Issue 11 did little to reverse the trend, with two pages of single reviews included not to state any particular opinions, but merely to maintain the steady influx of stuff.

Unfortunately the clothing adverts reflect on your degree of compromise. A lot of rubbish of most youth cultures. It's difficult to justify helping to encourage readers to cough up pounds for mass-produced 'fashion' clothing. Hopefully, they'll see through it.

As we get a steady stream of obligatory letters asides now easy it is to get complacent so hopefully this letter will serve as a much-needed slap to the backside and you'll get down to writing more articles.

like the interesting Beat interview. Hope fully you'll take these comments in the spirit they're intended.

Ray (A Rock), Alfred Freely, Northolt, Middlesex.

I got Jamming 10 from better fedges & just thought I should send you my view of it. There's a simple but clear index. 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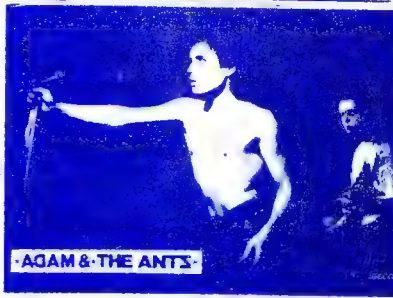
BACK ISSUES

Well if The Face can get rid of 5,000 of each back issue, we can shift up to a couple of hundred. All prices inc. p&p - take 5p off for each item added on....

No. 5 (Not many left) - Jam, Ants, John Peel interviews. Reading, Carnival 2, Ultravox etc. 40p.
No. 6 - Pete Townshend, Tom Robinson, Mark Perry, Scritti Politti, Rezillos, Sore Throat i'views. Loads loads more. 40p.
No. 9 - After a year of sending back money, we found 100 at Rough Trade - Jam, Fall, Selecter, Shrink, Pack, Rudi, Ack-Ack interviews. Tribalism, radio, local scenes. 45p.
No. 10 - Damned, Au Pairs, Crass, Delta 5, Girls At Our Best!, Directions, Security Risk, Apocalypse interviews. DIY Discussion, more local stuff. A mere 44 pages. 50p.
No. 11 - Beat, Dead Kennedys, Zeitgeist, Shout interviews. Fanzine round-up part 1, Jam, 'rock'n'roll' etc etc. 45p.
Badges - 10p + s&e or in order. Subscriptions - subscribe, you lazy buggers. £1.60 for next 3 issues, and we promise you'll never see your money again! All payable to A. Fletcher.

ADAM ANT

Seeing how quickly Jamming 5 was selling, & assuming it had something to do with The Ants, I thought I'd look it up & see what he had to say for himself in September '78. And I came up with some real gems....



'I feel very attached to punk, but I have to make clear to you what my definition of punk is. Punk is destruction of one thing:- the supergroup situation....'

'Kids say they like the band because...we're the only band the press hate. We're hated nationally, and that's great, 'cos it goes out on an underground level. We are - and always will be - an underground group.'

'I don't want - and I reiterate this to you - I don't want the singles to be on the album.'

'We like doing the small clubs, because we know that the kids can see and everything.'

'The fans have said 'Adam - screw the press'. And I am, I'm going to screw them. I will remember the names (of the people who insult me), and when they ask me to do an interview one day I won't do it. Or else I'll say I will & I won't turn up.'

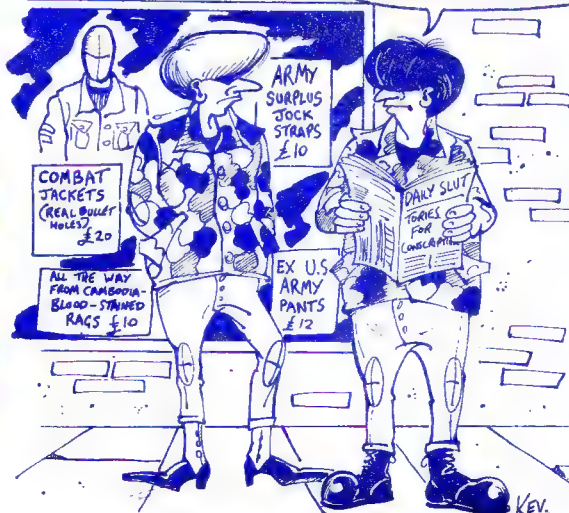
Or the real jewel, out of In The City no. 13...
ITC: Are you influenced by the charts-do they bother you?
Adam: No they don't bother me, they just disgust me. They're just a big facade of crooked.... it's a ball-game.

This may seem like bitterness, but it's not as The Ants were never my no. 1 group. I personally think it's very, very wrong to lead people on by making promises you don't keep. Adam had the chance to change the music business when he hit it off - he had (still has) so much more power than a group like The Jam because his success was so sudden & so complete. For instance, he could have smashed the music press with a single blow - he didn't (doesn't) need them. But what happens? People like Dave McCollough call the band 'Woofahs' (it sounds timid, but when your music's being reviewed, it isn't) & not only does Adam arrange an interview with him, but he turns up for it and spends hours talking rubbish. Still, Adam made one sensible quote back then....

'I think everybody wants to be famous, and everybody will be famous for 15 minutes, as Warhol said'. And as you said.

ARMY STC

IF THEY TRY TO GET ME INTO UNIFORM I'M QUITTING THE COUNTRY!!



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IMAGE AS VIRUS DISEASE AS CURE

BRIXTON

A dodgy subject to write about in this age, but what happens and what was reported made me so sick, I have to. Maybe some of you know what it's like to be hassled by the police (eg in Kensington Market selling fanzines). But do you know what it's like to have the SPC in your street? (We I'm not pretending I live in those streets - I don't.) Do you know what it's like to have 1,000 people stopped & searched in one street in 2-4 days (unsure of exact figure, but very small)? The resulting Brixton riots were not the 'race riot' rubbish the media tried to force on everyone - on black & white, young & old, against harassment in the area.

CLASSIFIED ADS

5p a word, 6p if capitals. Addresses free.
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POETRY! POETRY!
JAMMING! WILL BE BRINGING OUT A POETRY BOOK ALONG THE LINES OF THE STUFF IN THIS ISSUE. IT WILL BE MADE UP FROM THE 150 (A OTHERS) WE RECEIVED FOR PUBLICATION. IT SHOULD BE OUT LATE JUNE; FOR A COPY, PLEASE SEND 45p (inc. p&p) TO NORMAL ADDRESS. PAYABLE TO A. FLETCHER.

Lisa Markham is an American model who would welcome any correspondence with English mods. Make a young girl happy - write to 21917 Meridian Ave. SW, Bothell, WA 98011, USA. Tribalists!

dance chapter

CHRIS BRUTON - Vocals; STEVE HADFIELD - Guitar/piano/vocal Stuart DUNBAR - Bass;
JOHN TURNER - Drums.

Although almost every single on 4AD has been good in it's own way, it's the least-noticed one.

Chapter. It's a bit of an oddball, but it's got a great atmosphere.

Nothing very much to write home about, but it's a nice little single.

More 2,000 copies were sold than any other single on the City Of Dreadful Night.

I was there to interview them, and I was pissed, and the interview seemed to go on for ever.

I was pissed, and the interview seemed to go on for ever.

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ty consistent, but the guitar usually goes over the top. Stuart: It's much the same with other forms of music. The guitar and drums are pretty rigid.

(Talk moves back to the single...)

Steve: Some single on NME criticised Anonymity for being one-chord thrash & for it's monotony. But what's monotonous to one person is hypnotic to another.

Cy: Basically it was 2 chords, but it was one chord actually.:- the guitar was on a loop; it wasn't actually played.

Steve: It was a loop, but it wasn't actually played.

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Steve: Can I just say something about this group that was on earlier? I saw them, & they were jumping up and down, and sweating and screaming and shouting; and they were playing really tight & really well... -BUT NO EMOTION.

Steve: Well no emotion, but also they were sweating & screaming as if they were playing the Rainbow in front of a million people. Then I looked, and there was nobody watching them!

-AFTER THEIR FIRST SONG NOBODY CLAPPED, AND THEY SAID 'THANKS A LOT, CHEERS'!

Cy: Yeah, like a tape-recorder.

John: You've got to be affected by your audience.

Steve: The thing about that group is that they were playing to an imaginary sea of waving hands.

-WELL THEY DO 24 GIGS A MONTH, AND WERE SAYING THAT THE AIM IS TO ENTERTAIN PEOPLE

Steve: People have got different ideas of entertainment. You might see us loose, and with a lot of feeling, & really baring our souls...

John: But it's as enjoyable for them being extremely good musicians.

Cy: They're so professional that if they put a note wrong they're fucked!

-WHAT ATTITUDES HAVE YOU GOT TOWARDS THE MUSIC BUSINESS?

Cy: It's sick. We're suspicious.

-WOULD YOU SIGN TO A BIG LABEL IF YOU HAD THE CHANCE?

Cy: Yes. (Laughs). I think we would, because what we're doing is good and it's im-

portant, and we want as many people as possible to hear it.

John: We don't purposefully want to become /remain a cult band, we just want to reach as many people as possible.

Cy: I listen to records & get a lift off them - like music is important to me. To think that you can go out and give other people a lift is like a bonus to me.

...We're good, and good thing's always go to the top, but the music industry is so decadent that even shit bands have persistently come through.

John: The music business just makes me sick.

-IF YOU GOT BIG, COULD YOU CHANGE IT OR WOULDN'T YOU WANT TO?

John: You're just one single cog in a vast well-organised machine.

Cy: To change it, we'd have to make so much money, & we'd have to be playing very mainstream.

John: It's just that the average entrepreneur is that bit more intelligent & subtle than your average layman.

Cy: I'm sure we could change little bits here and there, if there were more bands around like that. I think it is coming to that, more bands are getting into the ideas of changing things.

Steve: I don't think you're ramming it down people's throats, but by doing it, & having other people liking it, that's achieving something.

Cy: That was a fucking good interview. YOU MUST BE JOKING!!

AF

MORE WORDS

ANOTHER DREAM?

BELT. Three rows studs on quality

Another street:
Another lamp-post by another kiosk stands
another corner girl, another cornerstone of my society.

Another shops rents another telly
Another food fills another belly
Another pimple on another girl
Another rape another's turn.

Another mission at another door
Another truth another bore,
Another way of making more

Another shop sells another paper by
another breast; another war
in another country, another score
by another team wins another cup -
another love-story, another fuck.

Another life of another star with
Another wife - ten episodes so far
-I never knew there was so much in it!

TOM COLLINGRIDGE.

ADDRESSES FOR POETRY (including p.p.)

34 Cobblers Bridge Rd, Herne Bay,
Kent CT6:- TODAY'S KIDS, NOW NOT
TOMORROW by various, 30p; MAKING
TIME fanzine which regularly
prints poetry.
6 Sunwood Rd, Leigh Park, Havant
PO9:- SCREAMS FROM A METROPOLIS by
Craig Wilson. 30p.
34 Woodham Rd, Bellingham, London
SE6:- A POUND OF FLESH IN THE SUGG-
ESTION BOX, THE PRISTINE ANOMALY;
both by Nobby Nils. 50p for both.

HOW DO YOU TELL SOMEONE?

How do you tell someone that you're
sick to death of their moaning?
How do you tell your friend that you
can't stand their guts?
How do you tell them that you'd rather
be on your own

Without hurting their feelings-
How do you tell them?

How do you tell them so-called friends
to stop picking your brains?

How do you tell someone that you don't
want to help them with their Maths?
-Or lend them a pen?

How do you tell them you'd rather
they'd stayed off school - So's you
could get some peace?

Without hurting their feelings-
How do you tell them?

How do you tell them that you don't
give a damn

About how much daddy earns-
Or brother's new car-
About Christmas presents that they
know in advance-
Or how much they cost?

How do you tell someone-
To fuck off?

DIANNE MANDLEY 30/6/80

ADAM GEAR TON

'THE BEST YEARS OF YOUR LIFE'

Sickening (to me), that this piece of paper
Laden with doubtful mistakes,
Produced in the inevitable moments of panic
Will secure my status in life.
A decision made without my consultation
And one which I refuse to accept.

"As time goes by you'll realise
The difference between wrong and right
And what's important in this life"

Oh but I've already decided
And the results of my first 16 years are not
As from tonight. included,

If I disappoint you,
There'll be no apologies
And if I mess up your plans,
That's too bad
'Cause from here on now this is my turn to dream
To get what I can from this life.

After all, nothing is ever what you expect it to be

Well, that's what you're always telling me
-Among other things.

So let's all part on good terms

Don't worry too much when I've gone
Don't discuss it with the closet few
Or ask yourselves where you went wrong

Please, just sit there and watch Dallas
And drink your liver to death

As I collect up the best of my memories
And make this goodbye my last breath

ANNE LEWIS

BULLET BEL
Made up of brass
bullet core

RONDEAU TRUCKS

albums

THE BIRTHDAY PARTY: Prayers On Fire (4AD)

Trying to review an album like this is practically impossible. Prayers On Fire is the album that has really shook me in 1981, & certainly takes my vote for best LP of the year so far. When you put it on your turntable, there's no tunes to hum, no background music, but also no doomy depressing noises people probably expect. What you get is 35 minutes of madness - pure mental, psychopathic madness. Basically it's the music of the devil - haunting, evil, fearful music that engulfs the listener, setting him/her on edge, doomed to be a wreck by the end of it. It's not an album you can easily place on your turntable, because you have to be in the mood for it - it actually takes guts to play it, because for 35 minutes it's almost impossible to do anything but become involved.

The actual songs... Zoo Music Girl features trumpets & horns on top of that evil chant...Capers has a corny, plodding tune, expanded by piano...King Ink features an extra out-of-time snare drum... other songs feature sax, clarinet & double bass. If you've seen the Birthday Party live, you may remember Rowland Howard's psychotic stare as guitarist, Mick Harvey's thoughtfulness as guitarist and more, Tracy Pew's coolness as bassist, and Phil Calvert's magnificent drumming. But you're bound to remember Nick Cave's madness, his total mentality - dancing about as if on the floors of hell, towering over the audience - he should be in an asylum! It's his voice that really carries the album - the chanting & screaming & moaning & singing and most of all, the pleading cry of 'This is true' at the start of 'A Dead Song', & the desperate shout of 'This is the end, but it's still living' at the end. Shrink, you ain't seen nothing.

Although occasionally, as on Yard, Prayers... drags a bit, it's practically perfect. But a lot of other people won't think so - it really is a love-hate thing, as the whole album is so uncompromising. But for anyone who's ever been scared of a dark room, who hates the sight of blood & doesn't believe in the devil, then this album confirms your worst fears.

Our platform calls for
more presents
Richer Cakes
Bigger Greetings
Better
Best Wishes...



NICK CAVE INTRODUCES A SONG AT THE
BAND'S AFRICA CENTRE gig!

A CERTAIN RATIO: The Good (Prestige)

Make what you want of the cover - I've read enough interpretations to know I'm confused... The long-awaited debut by A Certain Ratio is here, but I fail to be committed to the ecstatic love other people feel for it. What I see is a good album, an attempt at mixing Joy Division with Talking Heads with Dexy's. But it's

Well we may not have got the brightest batch of singles to review in history, but certainly no complaints about the albums in 1981. A lot of good stuff coming out, and a lot of it is from lesser-known bands, which is pleasing. In fact in this batch, the LPs most looked forward to have turned out the most disappointing. And so...

hard to see the magic in the whole album.

Side 1 gets most of the honours, side 2 most of the Joy Div. sound. I infinitely prefer side 1, where on the opening tracks Welch and his quartet, use horns work to devastating effect. Tangled hair is slower with less purpose, and their is a delightfully screaming number. Back to the Start is a loose funk-rock number, that for the end is stretching a bit.

Side 2 opens with The Real, a welcome for mix of Joy Division and funk, while Love and Obsession are a bit slower in doing anything. The album closes with a 10 minute instrumental, Window Sills, that is basically just a tribal rhythm with a few things thrown over it. Not too convincing. The bits on this album that don't inspire are still perfectly good listening, the bits that do inspire are obviously more than that.

Confused? I think that's what they want.

TENPOLE TUDOR: Eddie, Old Bob, Dick And Gary (Stiff)

A nice crayoned cover of a coat of arms is a fair enough introduction to Tenpole Tudor, because it sums up the group - heroic & romantic, while underneath they're really just children.

With my only previous vinyl encounter being the '3 Bells In A Row' single, whose quality was hidden among the Son Of Stiff dirge, 'Eddie Old Bob' came over as a pleasant surprise. Now a big name of course, the music is rock'n'roll punk, with occasional external influences a lot of melody, and some pretty enjoyable all-round music.

The Singles Swords Of A Thousand Men and Three Bells are here of course, and most of the album is in a similar vein, though rarely as enjoyable. The more inspired of these songs are Go Wilder, Header Now, I Can't Sleep, What Else Can I Do and Confessions. On a poppy side we find There Are Boys, Judy Annual, Tell Me More and Anticipation (not unlike Delta 5's song). Best track of all in my opinion, is the thumping Wunderbar at the end of side 1, conjuring up the same sort of images as Swords. Great beer-drinking stuff.

All in all, 13 rollicking tracks, and as they say, if you like Swords Of A Thousand Men, you're going to love this.

WREX: Face Dances (Polydor)

Oh dear, I'd hoped this would never happen - coming away disappointed with The Who...

The expensive cover has 4 portraits of each person by a famous artist, and it says a lot about the band - Townshend getting some interesting interpretations & Daltry an Allen Jones portrait. But Entwistle gets 3 vague sketches and an empty outline, while Kenny Jones ends up with 3 boring portraits, for a boring person?

Well definitely a bad drummer. So you better You Bet, he is atrocious - I can't listen to this potentially good pop song without cringing at his pathetic style. That song, along with Don't Let Go The Coat, Cache Cache & Another Tricky Day, see a new mellow Who - Townshend's lyrics more subtle than ever, and the music going with it. Entwistle is stupidly given 2 songs to make a fool of himself - The Quiet One is appalling BM dirge, and You is marginally better, but still not really The Who.

So is it all bad? No, there's three tracks that show the group still capable of producing classic music - the bouncing middle of Did You Steal My Money, and

The exciting story of How Can You Do It

Alone are priceless. Townshend setting deeply involved in his sexual problems once more. Daily Records, however, is 3 minutes of true magic, with Pete saying how hard life is to forget his problems by constantly making music - a nice little 'I just don't know quite how to wear up hair no more/no wonder it is that they cut it even more! show him still up to it. The horrible lower is that Pete is using a song about his wish to make daily records, with three other people who just do not have it in them to work that hard. I expect Pete knows that as well, though.

So at long last we see The Who actually acknowledging their approach to middle age, and losing their younger fans like me is doing one. With the exception of Entwistle's songs, the whole album is good, but apart from the 4 mentioned tracks, it just isn't too who I knew and loved.



POINTED STICKS - Perfect Youth (Q.intelligence); D.O.A. - Something Better Change; SUBHUMANS - Incorrect Thoughts; VARIOUS - Vancouver Independence (all on Friends)

Four Canadian albums I've only got on tape, but all definitely worth a mention.

To take the Pointed Sticks on their own, what was once an excellent Buzzcocks style pop band has now toned itself down, turned up the Costello, & is sounding like an ideal follow-up to The Knack. Their album has a few bright moments - Perfect Youth, Marching Song, American Song, & Part Of The Noise - but is generally lifeless pop music. It is available from 1869 West 4th Avenue, Vancouver B.C., Canada.

D.O.A. and The Subhumans are both very '77 punk-based. D.O.A. play very simple music very well - particularly on New Age, The Enemy & Last Night; whereas The Subhumans titles say a lot about the group - Dead At Birth, Firing Squad, Urban Guerrillas, Let's Go Down To Hollywood And Shoot People, or the occasional love song such as Slave To My Dick! Musically, they sound a lot like early SLP, very loud, reasonably melodic & with that Jake Burns rasping voice. The whole lyrics/stand seems a bit dated to me, but it might be necessary in the climate over there. Whatever, both LPs sound healthily noisy.

The compilation is of remarkable quality - as well as a couple of Subhumans songs, it features two pop-punk numbers by The Metros, two w-i-e-r-d tracks by Si Monkey, two Crass-style numbers from No Exit, two good Doors imitations from The Droogs, two ska numbers from the B-Sides, one interesting touch from M.F.C.

and a muckabout track at the end from the 'Midnight Cowboys'. All these records show a lot of activity in West Canada, & I hope to keep hearing stuff. These albums may all be old but are definitely worth the bother - about £5.50 each from 319 E. Broadway, Vancouver etc.

SECOND LAYER: World Of Rubber (Cherry Red)

Second Layer is in fact half of The Sound, and leader of both Adrian uses this alter ego as an outlet for his more experimental side. I must admit to preferring The Sound's immediacy to this, but even so, World Of Rubber is an excellent electronic album.

The music is actually pretty fast, normally based around a drum machine & distant guitar. Adrian's voice is occasionally a bit too false and low, but some of the tracks are quite striking...

Underneath The Glass is quite a long, standardised song given a strange treatment. In Bits features great stereo use of the vocals. Definition Of Honour is a slow anti-war number, and Zero is particularly effective - quite easy to imagine The Sound playing this one.

It's taken quite a few plays to get to like this, but now I know I can't fault it for what it is. And what is it? Listen and find out.

MODERN ENGLISH: Mesh And Lace (4AD)

Although this has been released with the Birthday Party album and the groups have played & been promoted together, there's a world of difference between the two LPs. Whereas the Birthday Party are wild, fearful & untamed (alright, I won't start up again), this is a cleaner, more refined record, and much more what people would expect.

Almost every song seems to have only two chords; there's a lot of background noise, & Robbie Gray's voice is definitely one of those deep posy ones. The main fault of the album is the similarity between tracks - it really does take a long time to remember them by name. The LP is basically just one excellent 35-minute song!

Grief is a slow, dramatic, melancholy number; The Token Man is reasonably melodic; and Dance Of Devotion starts with clichéd love lines. Otherwise, the album is all pretty simple to their Gathering Dust single, reasonably fast, though the similarity between songs shows a distinct lack of direction & experimentation. Nevertheless, it is another excellent album, and I just feel sad that while 4AD's albums this year have attracted massive interest, their singles - all by new bands - have been generally ignored. Both Modern English & The Birthday Party had to start with singles, so it's a shame people can't look to groups like The Past 7 Days as a future big name. But then that's business.

VARIOUS: Duke Box At Eric's (Eric's)

I was really pleased to get this, as my record collection is very short of authentic rock'n'roll, and I thought I could pick up some real classic stuff here. But initially I was disappointed, as it's far from classic - it's pure trash.

Left: Robbie Gray of Modern English.
Below: the covers of 'Juke Box At Eric's', 'Snakefinger', 'Yello' & 'Declaration of Independents'.

Yet once you accept that, it's easy to get into this as an album of pure rock'n'roll rubbish - great to listen to, pretty difficult to boogie to, but a definite sign that back then people just wanted to play. A lot of this sort of thing ends up on Kenny Everett 'Worst Record' compilations, but the audience for trash never dies.

Best tracks are Elevator Operator by The Rays, Jungle Fever by The Playboys, the terrible Do It Bop by Billy Prager, the tuneless Underwater Instrumental by The Frogmen, Rocket Trip by Jackie Lovell, and 50 Megato by Sonny Russell. Yet all the songs are entertaining. An example of the LP's obscurity is that only 6 of the 16 tracks have been traced to publishers, but Eric's won't worry - great sleeve, and a nice economical way of getting some rubbish into your speakers.

SNAKEFINGER: Greener Postures; YELLO: Solid Pleasures (both Do-It)

Two delightful little records that arrived only a few days before going to press - in that time they've hardly been off the turntable. Both were previously on Ralph, which I always thought to be a totally obscure label, yet these 2 are very accessible. Interesting that Do-It has made so much out of the Ants it can supply 6-page press releases along with full-colour posters. Nice to know some people have still got their jobs.

Snakefinger used to be with The Residents, and this album is solo weirdness that reminds me incredibly of Shrink (who may not be an influence on this & The Birthday Party, but who was the first person I heard like it). The music is roughly electronic, frequently non-sensical, yet ultimately commercial. Don't lie and the opening of Living In Vain both stink of Shrink. Save Me From Dali is can-can like, while The Man In The Dark Sedan and I Come From An Island are similar, and Jungle Princess is, not surprisingly, tribal. The closing track, The Picture Makers Vs. The Children Of The Sea, is a great little concept that makes fascinating listening. How do you attempt to describe this? You can't dance to it, it's commercially electronic, it's the product of another crazed mind, and is instantly loveable and effective.

Yello provide similar definition problems, though the music is reasonably different. This trio provide 14 tracks as opposed to Snakefinger's 9, the nearest comparison being der Plan. A lot of the tracks are just fast, boogying electronics, a sort of crazed disco. Others stick out more noticeably, eg Downtown Samba, which is exactly that but electronic (imagine it!), Assistant's Cry with a fiery speech at the end, and Bananas To The Beat, the final song, again weird & undecipherable, yet accessible.

The job of reviewer here becomes pointless: - I love both these albums, & I can explain why, but it doesn't help describe them. All I can suggest is buying them and seeing how weirdness can be instant.

VARIOUS: Declaration Of Independents (Stiff)

A short review for a compilation of U.S. independent stuff that instead of supplying vital 'underground' music, gives us almost totally safe pop, by bands like Robin Lane & The Charbusters. Good songs exist in the way of Driving Guitars by D. Clinton Thompson, an instrumental, The Meltedown, a discoey song by Root Boy Slim & The Sexchange Band, & It's All Different Now by Ragna Kvaran.

the most energetic track here.
I fail to believe this is the result of 3 years of new wave independence in the US.

BITING TONGUES: Don't Real (Situation 2)

More strangeness - I'd say psychedelic if I wanted to label it. A lot of the album is a cacophonous noise produced by your normal instruments along with sax, and frequently sounds incidental. Most of the vocals are obscurely spoken, and when the album settles down musically, it's not too unlike Essential Logic.

None of the titles have stuck with me, which is always a bad sign, but they come with names like Stabbing Soft Ice, R.R.O.R., & Give Diamonds/You Can't. It is in fact a double-sided album (yeah I know it sounds silly) - Side one is called The White Valise, and side 2 Dark room Skin Transfers. Although it's an OK album to listen to, while either doing other things or involving yourself in it I would hate my record collection to consist totally of this type of thing, as it comes over as intellectual, serious, and untogther. Like Modern English I'm tempted to describe it as a 35-minute song, but the tracks are all very different - there's just nothing to relate the titles to the music.

An obscure record.

STIFF LITTLE FINGERS: Go For It (Poly-Halis)

No, we still haven't got our SLF interview - don't blame us, we've tried. But even so, I awaited what I will call the third SLF album avidly. A have now come to the conclusion that they have more in common with The Clash than people think...

Both bands built up hard-core followings through singing heavy political songs, both bands have tried to digress musically and lyrically, and in doing so, both bands have lost a lot of following. Is it therefore an inherent fault that he who builds his name on hate and war is bound to have problems when he no longer sees it?

This is a bit of a disappointment though. There's nothing wrong with groups changing, but it does seem as if SLF aren't sure where they're going - on this album we have punk, reggae, rockabilly, brass and pop. But that's not the fault - really the problem is the lack of undeniable classics, like the countless examples on Inflammable Material, & Tin Soldiers and the title track on Nobody's Heroes. The nearest we have here is Piccadilly Circus, a very emotional account of a friend being stabbed there at night while looking in a shop window. 'Never knew him, tried to kill him'. But the first 2 albums were full of this, here it's the only one.

Elsewhere, there isn't that consistency that was on the 2nd album as much as the first. There's the excellent, if obligatory, reggae cover of Roots, Radicals, Rockers And Reggae, as well as their own attempts on The Only One and Safe As Houses, both no more than good. Just Fade Away is a good loud pop song, tho' not what you expect from SLF and Silver Lining, the new single, has a great use of brass and lyrics. But why all these singles off albums? The Clash lost respect for that as well.

The title track is an average instrumental; Hits And Misses unconvincing; Kicking Up A Racket a pretty decent number badly sung; and Gate 49 a rockabilly love song. The album cover is as terrible as ever, but the lyrics, when they want to be, keep up the standard.

So how will SLF get along now? With difficulty I reckon, though I really do hope I'm wrong. They need to find a direction - just like The Clash, they're heading in half a dozen - and that consistency that shone through before. Please boys, can we have our interview now?



Prepare for an article with a difference. What follows is not just a piece on Pete Wylie and the philosophy of Wah!, but an account of 12 hours in the music business with an up'n'coming star' (shock!horror!). How does that sound, Pete?....

'YOU WAH?!'



'WAH!'S GOT TO BE MY FAVORITE GROUP. IF I WASN'T IN WAH!, I'VE GOT TO MAKE IT SO THAT I'D WANT TO BE.'

Pete Wylie is accepted as one of the real characters in modern music, & following our chats on long-distance phone-calls, I was particularly looking forward to meeting him. The chance came when he was down in London on his own to mix their last Peel session. I turned up at about 3.00 to find Pete mentally wrecking the day of producer Tony Wilson plus his engineer. We made our introductions, and Pete picked up the phone to call Washington, the bassist, back in Liverpool, too broke to come down. Surely without prior thinking, Pete's opening words, in that unmistakable Scouse accent, were:-

"Across the miles, the mighty Wah!"

As the call continued, Pete explained to Washington that he was homeless for the night, and being the gent that I am, I offered to put him up. Suddenly it no longer seemed necessary to do the interview there and then - there was bound to be plenty of chances later. (In fact, the quotes used were recorded the next morning while Pete was consuming toast & worrying about catching his train - which he didn't! But then, that's life...)

I showed Pete a copy of Vox magazine with a feature on them, and he went crazy with joy at the photos (also recognising a girl he 'copped off with' in Dublin). We discussed Ian Cranna's article in the Face, where Pete was put over as the great white hope ('a hero in the making'). Wasn't it a bit over-the-top?'

"Yeah, it was a bit, but then I don't see anything wrong with having heroes. I've always had them, and I'd like to be one myself."

Is it a case of distinguishing between a hero, someone you admire, and an idol, somebody you think is immensely superior, infallible, and untouchable?

"Yeah, that's it EXACTLY!" Pete reached

for an imaginary pen and scribbled it on an imaginary sheet of paper: "I'll remember that one."

Wah! must have 3 things that all my favourite groups in the past have had - The initial thing is just a massive thrill. It's not an intellectual thing, it's something you can't think about, something you can't plan, it's just there - that's what makes a great group special. Another thing was inspiration - it would make me want to go out and do things, or maybe even just want to talk about things. There are obviously a lot of people with some kind of talent, and they just need to hear or see something - a film or a book - that will bring it out in them & make them want to do something. The third thing is entertainment - you can't get away from it. It's a very stupid thing to deny, as it doesn't have to be a big showbiz thing:- I don't want to go to gigs and be bored to death. You don't want to have to kneel for people. You want to entertain them, but not pander to them.'

The session being recorded consisted of Sleep, The Checkmate Syndrome, Cutout and the new single, Forget The Downs. All, like the first 2 singles, are atmospheric, and with that Hitchcock fear feel to them - Pete's own definition. Looks like the album's going to pretty excellent - when's it out?

"DON'T call it an album. It's an LP" Why's that?

"I'll tell you later." I never did get an answer.

It transpires that the Wah! line-up has been pretty unsettled recently, explaining the lack of gigs in 1981. Aside from Pete & Washington, they've been using a stand-in drummer Joey Musker from Dead Or Alive, and synth-player King Bluff is on his way out:-

When we were playing in Ireland, he was rubbish, playing what he thought was musical, which is the wrong attitude. So after one song, I asked the p.a. people to turn him down. He said 'What did you do that for?', I said 'Cos you're playing rubbish', and so he walked offstage - in the middle of a gig! The keyboard player from Pink Military was there, and he just got up and played, even though he didn't know the songs. He just put handclaps on one of them, and it was so much better.'

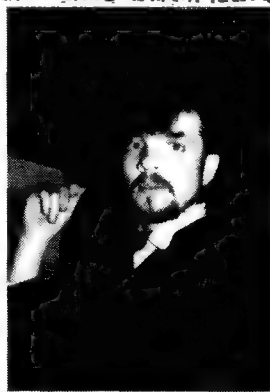
After Pete had finished convincing Tony Wilson that Wah! Heat was now just Wah! (the 'Heat' being unimportant), we left for Pete to do an interview with Studio B15, Radio 1's Sunday magazine show. This one was based on 'Liverpool's Unemployment and Music', a label Pete wasn't keen on, though he himself had spent 2½ years on the dole. In the interview, we heard the first of the day's many mentions of the 'Crucial Three', Pete vainly explaining it was a big-headed joke by him, Ian McCollough & Julian Cope that's been blown out of all proportion. Although he'd earlier made it obvious him & Mac don't see eye to eye, he refrained quite noticeably from saying so on the radio, pointing out the futility of bitching.

The radio people went home well pleased, and we went for a meal with Ian Wilson of Wasted Talent Agency....

When we were in Ireland, I knew from talking to people before we played that a lot of the groups that come over were condescending, because although the groups are doing the audience a favour, the audience are doing the group's a favour just by going. And this guy at one gig was shouting 'Patronizing!' at me, whereas I was just sending up that attitude, but the subtlety of it was lost. So I put my guitar down and went out to speak to him, as he couldn't understand me from onstage. But he thought there was going to be a fight, and people generally did, which was crazy you know. I wanted to try and get the audience into it, but they threatened to pull the plugs on the gig.

The dinner (paid for by Ian on expenses) was quite revealing. Wasted Talent wanted Wah! on their agency, & Pete wanted someone to line up a tour. For most of the meal, Pete & me merely talked about music, rather ruining the business chat; yet when that side of it was discussed, I was rather worried by Pete's willingness to become part of the rock'n'roll machine. This seemed rockist! But I should have known - Pete later explained he was spending the whole meal on an act, pretending to be just another hungry musician so as he could get Ian Wilson into the open, & thereby understand what Wasted Talent would do for Wah!...

EAT TO THE PETE! ALL PHOTOS BY LAWRENCE BLAMPIED.



I hate to use that word rockist, because it's a real symptom of the thing that people just pick up on a new word. We haven't used the word since the NME interview.

The crazy thing is we mentioned it as a joke, & then because it was in the NME it's the big thing, you know? It's just people's lack of imagination. It was a joke - rockisms a really corny word. But rockism, or anti-rockism, like involves getting rid of bad habits, ignoring the mythology and doing things that suit ya. Take U2 and Genesis... well I say Genesis - everyone slags them- but there's new bands whose attitudes are as bad, if not worse, than all the old crap because they should have learned from the past few years.

Our next stop was the Comsat Angels gig at the Sundown. We got in free - we had to because we were broke. Wah! were at this period of time negotiating a deal with Warner Brothers for their own 'Eternal' label (a complete control situation) & Pete's friend there, Dave Walters, was at the gig. Being keen to keep in with Wah!, he started splashing out on the drinks - I dearly hope for his sake they were on expenses. Another person from Warners said to me about signing Wah! - "I'm really looking forward to it because then we've got one of the Crucial Three" !?! Somebody tell me, why does this business have to have these attitudes? Pete himself was penniless, unlike the other 2/3 of the Excruciating Tree, as he had to come off the dole, yet hadn't seen a penny from the group for months - he'd been living on borrowed money....

We've got massive principles, but the bad thing is that people always think high ideals go hand in hand with no desire for money. I've never made any thing about money - I want to be able to do things without cutting corners. The press, & the people who read the press without even questioning it, make it difficult - when you read that by signing to a big label you're selling out, you start to believe it, and it's preying on your mind so much that you can't concentrate on throwing yourself into the music. Like Bowie! My favourite artist of the early '70's - well if having money is a dangerous thing, I'm into it, if I can make records like Aladdin Sane & Ziggy Stardust. I mean The Clash have got less money now than they ever had, so why isn't their stuff as good as it was? I think the danger of money is that if you've got faults in ya, then money just magnifies it.

From the Sundown it was over to the Embassy for the Fire Engines gig (see live pages). We got in using Peter Powell's guest list (this is true!), & Dave Walters made the same trip over, now borrowing £20 notes to buy the drinks! Pete Wylie met up with Julian Cope and spent the time either talking to him or sussing out the Warner Bros. situation. I watched the gig....

6 I wouldn't label Wah! anything - I'd rather say 'Wah!' than talk about it. Before people like Bob Dylan came along, the authentic rock'n'roll records didn't even have people singing half the time. They just shouted 'WAH!' with like a W, 93 A's, and an H! And that was it - it was just that buzz you know; the thrill. When Julian (Cope) sees me, he just goes 'Wah!' and I say 'Wah!' to him - it's just a word we used to greet each other with for years before the groups.

I bring Wah! into as many things as I can. Like instead of saying 'Excuse Me', I say 'Excuse mWAH!', and 'When we're famous we're going to write our memWAH's! Things like that. (Laughs). I love it - having us enjoy it as much as it being a group.'

So ended an interesting little day in the rock'n'roll business. The outcome of the various things is that Wah! have signed to Warner Bros, getting an own-

label deal described by the 2-Tone/Go Feet lawyer as one of the best he'd see. But due to delays, Forget The Downs will be out independently, on Eternal through the Erics/Inevitable operation. The alb will be out on July 3rd, and although the line-up STILL isn't settled, there will be a June/July tour, not being organised by Wasted Talent. The final grooves on each side of the single contain references to the Fall's slagging of them on Slates, Slags etc. But to leave the final quote to Pete, discussing the deal...

'This deal is something we've thought about for a long time, and we've considered all the pros and cons. If it comes off, it'll be like an independent, but with the money to do things. Phoney martyrdom bullshit... I had a heated discussion with Geoff Travis of Rough Trade about betrayal and all this. He doesn't see that if we have money, we can give money to Inevitable, we can still help people, and be active. We can do an interview in the Sun and advertise the independent scene. If you've got a weak man who is getting stronger like the independent thing is, what's the use of getting another weak man to help you? If you can get somebody strong, it does things better. Geoff Travis propagated some idea that as soon as we signed we'd turn our backs on all that which is ridiculous you know.... just no way.'

A.I

«ADVERT»

ON SONGSONG: "It was a calculated supposition

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If someone asked me 'What CHIN Phil Trait, thank you UP between "pop" music

I must admit, I'd feel a bit bemused a non-entity, how much he has to learn.

As I stepped out of the underground station and into the pop music reading it, or thinking about that, whether in some constructive fashion, people would buy it, work out who's saying what. (A bit is called (believe it or not) SONGSONG, the "ordinary" people who actually can be a part in THAT PICTURE is BASE of politics: that that's power, We use those names played The manager of all this secrecy! was this, that and the other.. and I Maybe I and, I is fine and I was All I can say whatever it is. I was trapped. in the body! what we're talking about. I mean, subversives that hide their identity on purpose. you can try and guess who's talking. My pleasure, kidding.

 POLLY GAVE US A COMPLETED MAGAZINE TO PUBLISH. SHE REFUSES TO GIVE US ANY MEANS OF CONTACTING HER. WE HAVE NEVER MET ANY OF HER WRITERS. SOLVE THIS MYSTERY! SONGSONG - 45p INC P+P FROM:

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act would ALSO return a secret it didn't make."

WAR...

ARMY ROBOTS

They live out childish joys
like pathetic little boys,
and the state does the supplying
of the weapons for their toys.

They live off government funds,
spend hours cleaning guns,
Then write home loving letters
to their girlfriends and their mums.

They practise every day
with clockwork robot parades,
obeying every order
for a stripe upon their shoulder.

They sit inside barrack shacks,
bored stiff by treaty pacts.
And the only things missing
are the keys upon their backs.

VIV WHEELER

SOLDIER BLUE

Oh I see you, you're only sixteen,
your eyes are bright and your body is strong;
you're a brave boy and you're on your way
to the big wild war up ahead.

Every day you hear the sad news
of so many killed, oh so many dead;
but you think all the time that it isn't you,
wipe the clouds from your eyes, soldier blue.

Soldier blue you've got a gun in your hand,
and yesterday you killed your first man;
you've learned to hate the enemy,
and you've seen fear, blood and death.

The days go by, the new sun rises
but the war it's still going on;
soldier blue, he's got a glint in his eye
but his time is running dry.

Just another cold body face in the dirt,
A gash in his side and a pool of blood.
Oh soldier blue look what you've done,
you've severed your life before it begun.

Oh I've killed you, you were only sixteen,
your eyes were bright and your body strong;
oh soldier blue look what I've done,
I've severed your life before it begun.

MARK ASHTON (+ drawing)

WAITING FOR THE 'BIG BANG'

Tranquil suburbia for the nearly rich
Where the sun never seems to shine;
The neighbours don't stop for a chat anymore,
They say they haven't time.
Kids no longer play out on the streets,
Don't ride their bikes anymore;
All they need to know's on ITV -
See the world from the living room floor.
Because everyone's in a hurry,
Trying to get through their lives
Before the final 'Big Bang' comes
And takes them by surprise.

And to everyone you are a stranger
But they're all strangers too;
You don't even know the names of the people
That live next door to you.
No more time for friendly gatherings
Down the local bar;
No more time for taking things slowly
Go everywhere by car
Because everyone's in a hurry
Trying to get through their lives
Before the final 'Big Bang' comes
And takes them by surprise.

SAR.

FALLEN STAR

The fallen star they didn't quite catch,
The brightly burning ember fading to a
smouldering ash
and being extinguished.
The ears where you once hung pearls
are now clogged with wax and a hearing aid.

Your hands, once soft,
adorned with bracelets and rings,
are now gnarled and knotted,
hidden in shame
amongst thick grey mittens.

The once bright blue eyes
squint awkwardly through thick pebble
lenses
giving a distorted view of the world,
but the view is more realistic now
than any you've seen before.

Your autograph stopped being a sought
after commodity
many years ago,
more than you care to remember.
And you are no longer a pin-up.
Just as well really,
Corsets never were much of a turn-on.

SAR



DON'T KILL PEACE.

Whichever way you look Nuclear weapons
are gonna getcha right between the eyes!
by JON SIMMONS

SEAGULL

How come
that you got life so easy?
why do you have no cares?
no one's making plans for you,
only day and night.

You've got no rent to pay,
not even a casual day job,
but I feel that you've got happiness
high up in the air.
how come?

MARK ASHTON
(+ drawing)

AND MORE...

WHATEVER HAPPENED?

Whatever happened to the movement
that gave some hope for a future improvement?
The bands that were followed
throughout the land,
are now in the pockets of the business man.

The attitudes I thought would stay alive
have now diminished.
Were they all contrived?
Have we all become mugs?
To the business man's smug?

The Sex Pistols were the only band
that stood up to them.
Look at some of the others now -
Hoax it all been in vain?
'Cos they're just another link
In the rock and roll chain.

VIV WHEELER

SEVEN NIGHTS

Got drunk Monday night,
Felt sick Tuesday night,
I was unhappy Wednesday night,
Tried to commit suicide Thursday night,
I was angry and savage Friday night,
Tried to sort out my life Saturday night,
I gave up Sunday night.

CHRIS GORDON

MORE ADDRESSES (inc. p&p)

Riot Stories, 45-55 Sinclair Rd,
London W14:- NOTES FROM HOSTILE
STREET by Dave Waller, £1; MIXED
UP, SHOOK UP by Various, £1.50;
DECEMBER CHILD - regular zine
based round poetry -2 so far. 50p
102 Green Lane, Edgware, M'sex.
FOOD FOR A CHANGE OF MOOD by Jon
Simmons. 45p.

THE WHO (One Of My Soft Spots)

I watched the Who on tele last night,
Pete Townshend was that really you?
What happened to the beard?
John Entwistle, did I notice touches of grey here and there?
Roger Daltrey, did I notice crow's feet around your eyes?
Kenny Jones, you still look as charming as you were in the
days of the Small Faces.
I suppose we have to get old sometime,
I won't deny the fact,
But I don't care,
Just keep rocking for another ten years

CHRIS GORDON

WRITE! 3904T!

(POXIEST TITLE
IN THE MAG,
NO DOUBT!)

ALL LETTERS /CORRESPONDENCE TO 15 FOX HILL, LONDON SE19 2UX.

MORE LETTERS ON PAGE 16

"I thought Jamming 11 was most interesting reading, especially the 'zine round-up, although I didn't like the way you referred to certain 'zines as 'Crassazines'. Crass have obviously inspired a lot of people to do 'zines (including me) & form bands, but I think the ones you refer to, especially 'Peck', are positive, thoughtful and imaginative, not simply rip-offs of Crass's ideas... How would you feel if 'Jamming' was referred to as a 'Jam-zine'? (or as a 'mod-zine'?! Horror of horrors!!) Anyway that's only a small gripe, 'Jeh Ovjam, New Crimes, Southend.

Answer?: We have been mate, we have been!!

"I thought the new Jamming was great though I feel uneasy writing this. But it isn't 'you-praise-us-and-we'll-praise-you'; Jamming is full of so many things a fanzine should have. In the last year or so I've bought virtually every fanzine I could get my hands on, and Jamming is probably the best; consistent & packed. As I said in Jungleground: the PLUS side of London. Everything about Jamming says POSITIVE youth. I agreed with the rock'n'roll isn't dead article, and as you'll see, there's one saying virtually the same thing in Jungleground.

The only thing I didn't like in Jamming 11 was Johnny Waller's letter. Jamming is & has been for years far better than Kingdom Come, Johnny's fanzine, & though that was still undoubtedly very worthwhile, I don't feel he is qualified to describe Jamming as 'lacking in vitality & spirit'.

Mike Scott, Another Pretty Face, Edinburgh.

The above letter is a fine example on how to get an interview in Jamming (the £10 note also had a bearing on the matter!!!)

"Great articles on Beat/Shout/Zeitgeist/Fanzines (although the background was too distracting). Great lay-out for singles & album reviews. The Dead Kennedys don't deserve such space. Overall, I loved it. Music is back where it belongs. N.M.E. is the only readable weekly, although it's gradually becoming obsolete. Jamming (& fanzines in general) make me feel like a fan again; the DIY quality, enthusiasm, verve and initiative, the thrill at buying a record by such an artist."

C. Howells, Madeley, Crewe.

No. 11 is definitely the best so far, & excellent value for 25p. I thought the 'R'n'R is dead' article was good stuff, but for the fact that you didn't direct enough flak at the record companies themselves. If there were no major labels, then that would mean no booking agencies and so on. However, what you said about gigs is only too true. I think there are plenty of bands who want gigs, but the only way is to hire places like the Aklam Hall which are more often than not completely devoid of atmosphere. Also, too many bands charge rip-off prices, and are only content to play when they're promoting a new record.

I can't say that I agreed with the Fall review, as I think that 'Grotesque' is their best record, and in a way can't be even put in the same category as the other albums. Also, I see that your much-loved Delta 5 have done a runner from Rough Trade to the path of least resistance, eg MONEY! FAME! CAPITALISM! What a load of shit grovelling bastards. It seems that most of these trendy leftist bands (Gang Of 4, Mekons) seem to be completely full of crap. The Gof4 is the best ever case, seeing as they used to preach communism to anyone who would listen and then signed to the arms dealers of the year, EMI. Those type of people don't deserve any respect at all.

Tony M. Aftermath, London.

"When I received Jamming 11 I immediately started planning a reply, about my disillusionment with current musical (non)activity & the perpetuation of accepted and restricting routines/standards; and on this last point I was all ready to have a dig at yourself for being in a position of power to stir things by voicing your disillusionment but not doing so. BUT! Then I open the pages & see your piece voicing exactly the same opinion. Congratulations. This is what is needed. Stay vigilant and don't lower your expectations of music (& it's potential) for anyone.

As you say, the concert situation is dire: no new ventures, clubs, groups or ways of communicating. Recently, if I see that a group I like is playing, after weighing up the expense/effort of travelling, and the discomfort/boredom of waiting to see them go through the motions it's usually not worth the bother.

Some things really do challenge your belief in music though. One moment groups like The Ants are unknown & pledging their allegiance, next moment Adam is happily prostituting himself on TV, creating a new craze & pre-packed image at the same time. Seeing such a group change so quickly makes every group seem fallible. Just how many supposedly true believers would about turn at the sight of that delicious cheque (Next up, Delta 5?)

However, this attitude doesn't annoy - it's the scheme of things now; it just makes me feel sorry for them. It's also funny seeing Adam relishing those TV cameras and wanting so desperately to be a pop star. Where will he be in 5 years time though? 'Emptying ashtrays' say the Fall.

However varied the music of the groups you cover, they all still seem locked in the same circle. It's up to you to write about the music you want to of course, but when you consider that music has been happening for the past XXX years in every country, culture & society it makes your 'area' seem so narrow. My utopia is for all the banners to be down, all those restricting categories to be one - punk, jazz, soul, disco. An impossible dream I know, but it's no excuse for perpetuating such detriments to creativity (I don't think you're guilty of this charge tho' - so don't worry)...

Stuart Mackie, Northolt, Middlesex.

"I felt moved to write mainly because the 'group' (what a horrible word) I 'play' (ugh) with was included in your list of lost souls in 'It's 4 years later and what have we got?', but also to try and inject a little more hope into your jaded ears.

You write like an old man, worn out by an unfulfilled life that failed to live up to earlier promises. Now 'Rock'n'Roll' is a music whose foundations crumble on such promises & myths, and if you cannot allow yourself to be swallowed whole, then you must expect disenchantment.

Those who thought the '76 explosions would provide a base for a projected r'n'r 'empire', constructed of the 'new wave', were as much a victim of their own imaginations as the little boys who shake their heads to Saxon & AC/DC. The old adage of 'What you give is what you get' is wholly out of touch. The music is the catalyst, but frustrations and cynicism are not allowing any sparks to reach it.

Before you can begin to experience 'decent' (& a load of old Victorian moralism that is) music again, then you have to lose yourself in it, feel the soul flow into you, and the adrenalin pump. This involves neither volume nor naivety. Rock'n'roll is the complete surrender, and you must never expect anything from it, except, at it's best, soul.... (cont.)

This isn't meant to be a lecture, full as it is of contradictions and inadequacies, but to demonstrate that I share your sympathies towards the heart & soul of rock'n'roll. What I basically feel is the soul of the music, it's joys and celebration, the mixture of tears and ecstasy - the whole gamut of real feeling. I personally am not interested in bleeps and blips, minor 6ths or HM thunder, but in THE SOUL. And that, I think, is what you are in danger of losing. Remember that change is always certain, but progression is not.

Keep up the good work,
A Son Of Cain (Dave), Tottenham.

"Thanks for the recent issue you sent - very interesting, good layout & some especially good articles. Glad to see a 'zine with a nice splash of colour as well. The article on Rock being dead etc, and the current apathy on the London circuit is matter of some concern to me - not only the very average outfits playing, but the steadily decreasing number of Venues; and of late, the incredibly poor PAs being used. Someone should investigate if a GLC noise ban is in operation, because the volume necessary for many good bands just ain't there anymore.

I've had several other fanzines sent to me at 'Sounds' all of which deserve a mention. My notes on these publications haven't got past editorial level for some reason I don't know about, & so haven't seen print. Personally I think this is wrong, as you are covering areas we don't touch & generally have a freer hand over what you print.

'Zines of your quality are essential in helping young bands and raising controversial issues. I shall continue to try & get fanzine info printed in Sounds.'

Valec Van Der Veene, Sounds, London..

Looks like Sounds is running scared, eh?

A very short, excellent quote from a letter - 'Sick of all the partisanship now prevalent in newer musics, viz Crass & anarchists, Antpeople, Blitz Boys etc etc: 'They hang themselves up in the cloakroom & their clothes watch the gig'.

Nobby 'pseudo-intellectual' Nils, The Geek, Melvedere, London.

"If my handwriting looks funny it's because I'm almost totally cross-eyed after reading the Dead Kens interview in Jamming 11. Ya fuck: black lettering on dark blue doesn't make sense, OK? (Tell she's a Yank, can't you? - AP).

"...You've gotta understand the Dead Kennedys tour on their own in the U.S. & Canada. They got a chance to tour the UK so they took it, but I don't think they're consciously concentrating on England. For them to make any sort of national breakthrough in the US - get to a LOT of people - they'd have to sign to a major. But NO major label in the U.S. is gonna sign a band called 'Dead Kennedys'. So they go along in their independent way. That's why the US is the place of cults & cult bands. The indie scene is so decentralised, 'cos of the size of the country, that it's hard to get info to anyone not involved in the/an 'underground' such as fanzines, artzines, mailart etc etc. For what they are, the DK's are doing OK in the USA, knowarimean? Anyway, aside from going blind, I liked the i-view.

Nancy, Short News, New York, USA.

"By far the best thing in no. 11 was the Dead Kennedys interview - it knocked the shit out of the press interviews. The DKs came across as people really anxious to get their views across. My only complaint is I can hardly make out page 3 of the interview because of the small typing, & also 'cos the blue background is too fucking prominent....

"Only one fault with no. 11, I can't read some of the Dead Kennedys interview... (alright shut up, I know by now! - AP)...

MADNESS



Madness are probably accepted by the bulk of our readers as nothing more than a pop band. Well in the last year, they've started making some astonishingly good records, and this interview with them might help people realise Madness are as honest a band as they come, as well as giving a bit of an insight into the way the music biz works. It was done on an 'interview day' at Stiff, with different members of the band doing dozens of interviews, and with me constantly being asked to conclude our discussion by a Stiff press girl. Nevertheless I cornered Suggs and Mark Bedford for an hour, and despite expecting a typical Madness piss-take event, found Suggs extremely talkative (& very fond of swearing), and came away with what seems like a pretty definitive chat. Modest bugger, aren't I?

DO YOU MIND ALL THE SINGLES COMING OFF THE LPS?

Suggs: Yeah we do, but the trouble is they have a funny way of talking round things. It's the old story of 'If you don't want to buy it, then don't buy it', although I know that's not wholly true. We hardly make any money at all off a single - they're just to promote albums really. (Goes in to see Stiff supremo Dave Robinson & sorts out how much they do earn)... Yeah, that (Los Pamos) 12" - we were losing 2p on each copy. And there was 20,000 of them. Singles off albums can go too far, but we won't release any more off this album. It's just a line you've got to work out yourself.

SO YOU STILL HAVE TOTAL CONTROL ON WHAT GOES OUT?

Suggs: Yeah. But if you spend an hour talking to Dave Robinson when he wants you to put a track out, it's really hard to come out convinced you were right when you went in. But it's in our contracts, and we do get on really well with Dave Robinson. But things like Night Boat To Cairo - we wanted to remix it or put another track on it, but we were away on tour. By the time we came back it was all done and packaged, and it was "Well, you can send it back if you want, but it's on the presses".

Chris Foreman: We went to America, came back, and that was done. It was a heavy argument.

Mark: It was our one big row with Stiff.

Suggs: And it was an EP, which never got advertised at all.

THE OTHER TRACKS WERE AS GOOD - IF NOT BETTER - THAN NIGHT BOAT TO CAIRO ANYWAY.

Suggs: That was the thing. He sent out all copies to DJ's and people with just Night Boat and Don't Quote Me on it.

SO DO YOU PLAN ALL YOUR RECORDS WELL IN ADVANCE, BECAUSE IT SEEMS LIKE YOU KNOW WHAT'S COMING OUT SIX MONTHS BEFOREHAND?

Mark: No, not that much. But we do know roughly what we're going to do.

Suggs: But if you've got songs recorded it only takes a minute to decide what your single's going to be. We don't plan "Well, we'll record a single in January"; we record a load of songs, and then work out which will be a single and when.

DO YOU FEEL LIKE POP STARS?

Suggs: Yeah. But I don't wanna be a pop star though. I always talk about this - I was talking about it to my girlfriend last night. I really hate it. When we went to the BBC Rock & Pop Awards, I hated it; I felt like being ill.

Mark: It was all the 'Hello darling' set. 'Oh David' - all that sort.

Suggs: 'Wasn't it great?'

Mark: 'Fabulous'. It was all shit - a real load of rubbish.

THE THING IS THAT THOUGH YOU FEEL LIKE THAT, IT COMES OVER ON TV AS THOUGH YOU REALLY ENJOY DOING IT...

Suggs: That's the hard thing:- are you going to be forced into being in a really bad mood by a load of old cunts, or are you going to be the best band in the world? When you do your 'thing' or whatever - maaan - you can't think about things like that or you'd just sit there going...

WHAT DID SUE LAWLEY THINK ABOUT THE CUSTARD PIE IN HER FACE?

Suggs: Well, we'll probably get a very annoyed letter. We're not allowed on Tiswas anymore.

Mark: He removed one of Sally Jame's eyelashes.

Suggs: Yeah, I had a pair of gloves on, and I squirted this stuff in her face. Then I did it again by accident and thought 'Oh shit!'. SO I tried to get it out of her eyes, and I pulled one of her false eyelashes out!

Mark (laughing): That was great! So never again will we appear on Tiswas. Or any other Stiff artists.

Suggs: But yeah - it's really hard being a pop star and trying to remain normal. But you can't have the best of both worlds I suppose.

WHEN YOU WERE AT THE 101 CLUB A COUPLE OF WEEKS AGO, IT WAS LIKE YOU WEREN'T BOTHERED ABOUT BEING FAMOUS. YOU FELT YOU COULD GO TO A GIG AND NOT WORRY ABOUT IT.

Suggs: Well I'm determined to do that. Like concerts - I'll just go and have a drink in the bar, and if I get fucking mobbed... well, I'm just go-

ing to fucking do it. Every night I'm going to go out, and if I can't have a drink at the bar and be normal - if I have to hide in the dressing room every fucking night; you know, get limos to go out and get a packet of fucking chips... You know, I wanna live a normal life. And though I am a pop star, I'm not going to be one in my own mind. I'm not going to do the rounds. I hate it, I really fucking hate it. I suppose I can't look at it objectively, but I just never ask for anybody else's autographs. Maybe 'cos I know what a bore it is. You just feel 'Why?'. Don't look to me for fuck's sakes. If you're looking at me for inspiration or whatever, I'm just - I can't write any fucking lyrics, I can just about sing....

DO YOU GET STOPPED A LOT IN THE STREET?

Suggs: Yeah, all the fucking time.

DO YOU FEEL YOU HAVE TO PUT ON A SMILE, OR DO YOU SPEAK TO THEM ACCORDING TO HOW YOU FEEL?

Suggs: Sometimes I do, but sometimes I just walk off. Like I was having a drink in a pub once, and this bloke started grabbing my shoulder, and going 'Oi! It is! It is!' So I just walked out.

HAVE YOU HAD PEOPLE HASSLING YOU MUCH, 'COS THEY'RE JEALOUS OR SOMETHING?

Mark: I've had a lot of trouble with someone ringing me up all the time, & that's really horrible. Suggs: Carl (Chas's real name) had two girls round his house at 1.00 in the morning, pissed, going "Let us in, we've got a right, we're your fans", and he was going "Fuck off, I wanna go to bed"; and they were there for an hour ringing the bell. But I think 'cos of what we're like, we haven't made many enemies in the public eye. I think a lot of people reckon 'Oh Madness - fucking pop band', they're indifferent to us, and won't listen to us, but nobody really hates us. We haven't made any really strong statements about anything, so there's nothing people can hate really - except that we're pop stars.



AT THE MOMENT HAVE YOU ACHIEVED WHAT YOU WANTED TO ACHIEVE?

Suggs: Well I think we've reached the stage where we're one-step-beyonding still, and we've just gone as far as we can with all that. We've definitely reached where we wanted to reach with all that jumping up and down in porkpie hats and stuff.

Mark: Shit, yeah.

Suggs: So I think at the moment it's a new era for everyone. Noone in the music business knows what's going to happen next.

HAVE YOU GOT ANY IDEAS WHAT WILL?

Suggs: Not really. I think it's going to go back to glam stuff - Adam Ant will be the new Gary Glitter or David Bowie and it'll be like that, going back to superstars.

WHAT DO YOU THINK OF ADAM & THE ANTS?

Suggs: I like 'em. When we were coming back from the airport recently, we all got in this taxi, & we were going down the Westway, when this dirty great limo came past with Adam sitting in it on his own.

Mark: I think he was as embarrassed as we were.

(I SAY A BIT ABOUT ADAM'S LOSING ALL HIS EARLIER FOLLOWERS...)

Suggs: That's why I think that making statements - like all this 'Oi!Oi!' stuff - well, when you're in the music business you realise you're just a part of it. You're just a fucking cog. The best

that you can do is stay the same as you were and not make any great ideals about anything. Anything you do, you're only selling more records, which helps the record company, which helps the businessman, which helps... you know what I mean? Mark: Music won't really change anything,

DON'T YOU THINK THAT'S A BIT NEGATIVE?

Mark: No, I just think it's realistic.

Suggs: I just think the best you can do is stay the same as you started out as. But you can't stay being a punk while earning £6,000,000 a year. You just can't. And I think The Jam have stayed pretty much the same, I think we have, the Specials have, and a couple of other people. And I think it's good that a lot of 'pop stars' now are just anti-pop stars.

BUT PEOPLE LIKE ADAM ANT ARE POP STARS.

Suggs: Yeah that's true. I can see them making it in America actually. But while it happened pretty quickly for us, after he worked two years in a punk band, I bet he loves every minute of it. Well he must be - releasing a single every day. He just wants to get as much out of it as he can.

(I mention the farce of all the reissues...)

Suggs: That's what I mean - it's all a fucking joke. And whatever reasons you make for things, it's really because you want to be more successful and more popular and more rich or whatever. I mean that is the reason for everything you do. And to have more of a laugh. I mean all this 'Re-released to public demand' is just a load of arse.



DO YOU EVER GET BORED BY TOURING?

Suggs: Yeah, I think we did on the last tour.

Mark: Two shows a night, and by the end of it, everyone was really tired.

Suggs: We just weren't getting any fucking time. We wanted to think of something interesting to do on that tour. It's just really hard to make it more interesting but not to have things like smoke bombs and lasers. A change would be really good - that's why the film thing's being banded about.

IN ENGLAND, HAVE YOU THOUGHT ABOUT JUST DOING AN AREA OF THE COUNTRY AT A TIME?

Suggs: I think it would be really good just to do four dates in a row, then to have a weekend or 4 days off. We've got to have a think about it.

Mark: We had a talk before the 2nd album came out, about what we were going to do now, and nothing really happened, except...

Suggs: Suddenly we were on tour again! Writing the set list on the bus and all that bollocks. I enjoy doing just 5 dates though.

DO YOU FEEL EMBARRASSED ABOUT THINGS LIKE TOTP WHEN YOU'RE ON IT? OR DO YOU TRY & GET INTO IT AND MAKE THE BEST OF IT?

Suggs: Sometimes it's embarrassing. We like to make it interesting to watch, for ourselves as much as anybody. When we did Night Boat To Cairo once we wore all this stupid gear, and I felt really embarrassed, 'cos UB40 & Dexy's were there as well, and we had all this ridiculous gear on.

I THINK IT'S MUCH SILLIER THE OTHER GROUPS THAT GO ON AND PRETEND THEY ARE SINGING.

Mark: That's the thing - trying to pretend you're playing live on TOTP is fucking incredible.

HOW DO YOU FEEL ABOUT GIVING OUT MESSAGES? YOU WERE SAYING EARLIER THAT THERE WEREN'T ANY, BUT



DOESN'T IT COME OVER AS **JUST A BIT TOO MUCH ENTERTAINMENT AT TIMES?**

Suggs: I dunno. Yeah well, I mean..... I dunno (pauses).... I feel the same as everyone else really, everyone else who's alright. I feel that I hate Nazis; and I hate extremists of any description; and I hate Maggie Thatcher...

Mark: ...Violence...

Suggs: ...I drink my pints of beer with the lads - yeah I hate violence at concerts; and I hate people being charged too much for things; and I hate fucking businessmen; I hate everything that everyone else hates - we all hate the same things! (Pauses again).... I think you either... I dunno what I fucking think really. (Sighs).... I wouldn't not write a song about that, you know?

IT SEEMS LIKE EMBARRASSMENT & NOT HOME TODAY - I KNOW WHAT THE SONGS ARE ABOUT, BUT ONLY 'COS HE (MARK)'S TOLD ME. I DON'T THINK PEOPLE BUYING THEM WOULD UNDERSTAND WHAT THEY'RE ABOUT.

Suggs: I dunno, well yeah. What difference does it fucking make?

Mark: I think it should be up to the individual what they read into a song.

Suggs: If you're sitting at home and you put on a record like 'Burn Down The System'; you take it off and put Baggy Trousers on. It doesn't make you think 'Maybe I should go and burn down the system' - it makes you think 'Well I feel like that anyway'.

Mark: That's what I mean by saying that I don't think that music can really change that much.

Suggs: And half the time you find that the cunts who write songs like that aren't bothered anyway. Johnny Rotten never gave a fuck about anything - except himself really.

IN THE DAILY STAR IT HAD CHAS SAYING THAT BAGGY TROUSERS WAS ABOUT HOW SCHOOL WAS GOOD.

Suggs: Yeah it was a bit - I said that actually. But it was like that fucking Pink Floyd thing - 'Teachers leave the kids alone'. It's just a load of bollocks. It's just about how it's boring for the teachers, it's boring for the kids, but what else is there? What do you do - just hang around on street corners smoking fags and playing snooker all day. Life isn't like that. Obviously, education does have some importance.

(A debate follows for the next 5 minutes, with Mark & Suggs saying school isn't great, but it can't be changed, me disagreeing).

Suggs: What's funny though, is I can remember being at school & hating it, and everyone saying 'You'll look back on it, and like it'. I don't look back on it and like it, but you look back at the innocence of your youth. Same as when the band started:- playing in a sweaty pub with £5 between the 7 of us, and everyone saying 'You'll look back on it and love this', and we thought 'Bollocks' - we were having to shift our own gear - but I really like looking back on it now.

I HAVEN'T SEEN DANCE CRAZE YET, BUT EVERYONE SAYS IT SHOULD HAVE GONE MORE INTO TALKING TO THE FANS AND THAT...

Suggs: We just didn't have any say in that film. Jerry Dammers did.

I'D HAVE THOUGHT HE'D HAVE DONE IT WELL.

Suggs: I know - that's what made us all a bit sick. When we were watching the premiere he walked out & said he wouldn't have anything to do with it! And he'd been up to the editing every day. What I thought is that they should have taken one number from each band and given it to the group's to do something with. We'd have gone out and talked to a few people & had a bit about the history of the band. I think our videos are always pretty interesting, so we could have done something a bit more varied than a live show.

Mark: I think it's time though again. We didn't have any, and Jerry didn't.

DO YOU GET A LOT OF PRESSURES ABOUT THAT? YOU HAVEN'T GOT THE TIME TO DO WHAT YOU WANT TO?

Suggs: Oh yeah - I mean we started off with the intention of designing our own bags & everything, 'cos we're all quite artistic. Suddenly though, you're on tour in Glasgow, and the single's out in London, and it seems that we never have time to do anything.

Mark: It's like The Clash made all those statements about what they were going to do, but they found exactly the same. CBS say 'Whop, off you go on tour boys', and it goes down the drain.

Suggs: Honestly thinking about it, we're like a lot of bands would like to be. You know, we're in a position where we're still enjoying it; we don't have any leaders in the group telling us what to do; we're all really free men in our band; we can go in any musical direction we want to; we're popular; we haven't made any statements that we have to regret or get embarrassed about - there's nothing we've done we're embarrassed about.

THAT BIT ABOUT NO LEADERS... WHEN I DID THE ARTICLE FOR THE FACE, YOU (SUGGS) SEEMED TO DISAPPEAR DELIBERATELY THE MOMENT THE INTERVIEW GOT UNDER WAY, AS THOUGH YOU WANTED THE OTHERS TO GET ATTENTION...

Suggs: Yeah that was it entirely:- I may be the face of the group because I'm the singer, but I don't have anything more to say than anyone else does.

Mark: Yeah, I think the rest of the group - speaking as the rest of the group here! - I think we pretty much accept it; truthfully it does sometimes mark you, and you do want your say, but it's the thing. I accept that Suggs definitely is the face of the band, and they want him interviewed 'cos it's good copy. That's the way the media works.

WHAT SORT OF MUSIC ARE YOU GOING TOWARDS NOW?

Suggs: I dunno really, like Grey Day is really fucking meaningful man, because we've got something to say. Like I don't know what the fuck goes on in Lee's mind, and he writes a lot of the lyrics; I don't know what Mike thinks - he writes tunes; and noone knows what I think half the time. So you can't really tell what's going to happen next - it depends who the next song's by.

DO YOU GET ARGUMENTS ABOUT THAT A LOT? LIKE SOMEBODY SAYING 'AH IT'S ABOUT TIME YOU DID ONE OF MY SONGS'?

Suggs: No, it's more like - 'You know that song you wrote, well I've got these lyrics': 'Well Suggs has written some already I'm afraid'; 'No, well fuck them, give these a try, they're better!' I mean noone gets really annoyed about it. Everybody's had a bash at writing.

IS THE LINE-UP ALWAYS PRETTY STABLE PEOPLE-WISE?

Suggs: Yeah it is, 'cos we all realise our own abilities - we're able to talk to one another. We all look at ourselves pretty objectively, and we all know we've got our own failings.



Tony Fletcher. "That's all, folks!"

PI GIGS AND LIGS?!

NEW!!

NEW ORDER/MINNY POPS: Birmingham Cedar Club.

First of all, a fact: Joy Division are part of a rock history that includes Elvis Presley, Chuck Berry, The Beatles and The Sex Pistols. Those of you who buy records, watch bands, read (or even write for) the music press and are currently congratulating yourselves on being 'anti-rock', consider whether there is really much difference between the belief that 'Clapton is God' and the alarmingly common notion that Ian Curtis died for us. In fact, the closest precedent for JD's career must be Jimi Hendrix: both produced music of stunning originality and emotional depth; both reached their peaks 2 or 3 years after periods of intense idealism in rock culture; both ended in needless and squalid deaths; and both left a trail of less-gifted imitators in their wake. Minny Pops, for example, feature a drum machine, droning bass tones, flat lifeless vocals and minimal lyrics, and were occasionally atmospheric but more frequently mundane.

From the moment New Order started, the PA was so abysmal that any assessment of them can only be provisional. The vocals were often almost inaudible, making the lyrics impossible to catch; but even so, Bernard Albrecht is not a strong singer, his uncertain voice being adequate at best. Gillian Gilbert's keyboards though, were tasteful and skillfully restrained; it was a pity her bass work fell victim to the sound problems when an anonymous fifth player took over on keyboards. And yes - New Order have 4 or 5 songs that match up to the chilling, stain-glassed beauty of prime Joy Division. One of them, 'In A Lonely Place', was not performed, and 'Ceremony' was messy; but one piece (dominated by Steve Morris' magnificent percussion) and a furiously building Wire-like number which closed the set were particularly impressive. During the former, a few brave souls started dancing; but then this is, as they say, a different story; and given better equipment and a chance to grow, New Order may yet avoid being an anti-climax. Which would be a major achievement by any standards.

Dave Jennings



SHAKE!

SHAKIN' PYRAMID /WHITE HATS: Third Eye Centre, Glasgow.

Packed to the brim with the usual crowd of massively made-up females and well-off trendies, this gig got off to a grim start in the shape of the White Hats, who did all covers and were très boring, even using the same taped drum beat for each song. However, the witty comments of the painfully West Coast singer made the set of Beatles, Al Green, Springsteen etc songs bearable.

There is only one word to describe the Shakin' Pyramids live set - amazing! They are ex-Parisien buskers, and a bubbling confidence came over in their show as they blew the centre apart. One amp, two acoustic guitars, and a 'mouthie' was all the gear they had, but who needs equipment when you've got STYLE! They charged through a set of r'n'r songs which would even get the Pope up dancing. Actually there was no space to dance, and those who attempted it were promptly put back in their seats.

Every few minutes a string would bust but the songs continued as if nothing had happened. On one occasion the vocalist gave an impromptu harmonica solo when both guitarists had to go and replace strings. Another time the lead guitarist had to go while the other two played on, and as rhythm guitarist 'Big Ken' had cramp in his hands, they had to stop at the end of every verse to let him recover! The Shakin' Pyramids are on Cuba Libre and you'd be well advised to see them.

John Wilkie

FIRE!

FIRE ENGINES/RESTRICTED CODE: The Embassy Club, London.

The wierdest gig I've been to in a long time, and one that will live with me because of that. The Embassy is an upper-class, sometimes gay club that now occasionally has 'gigs'. Patrons are mostly members or on the guest list; those who aren't pay £5 to enter. Inside is a small room covered in mirrors and strobes, a tiny stage, compact dance floor, and mirrored tables and chairs towards the back (an up-market miniature Venue). As most people get in free, money is made from the drinks which cost... £1 a half!! Inside, it's full of liggers & non-posing bands; names include members of Blondie, Tear-drop, Original Mirrors, Wah!, Delta 5, Au Pairs, Venigmas & Apocalypse as well as John Peel, Ian Cranna (Smash Hits ed) Paul Cook, 3-4 dozen record company men, and others. You can't see the sky for the stars.

The music is obviously the band's own tape - dance-sounds down the ages, including the Vandellas, Subway Sect, Chic & Heaven 17. It's a pop gig (for rich people).

The two bands have many similarities but are still identifiable: Both have the same 4-piece line-up, each lead singer holding a guitar he can't play. Both bands are striking visually through being like exaggerated cartoon figures of the '60's: - The Fire Engines have the Beatles Hamburg look - hair sticking up, shades, and some anonymous clothes. They have Rickenbacker guitars up at the neck & all look years too young to be in a club this late. They pulled the ace card of the evening by going on first (but they're headlining!), then disappearing after 15 minutes. They reappeared again after Restricted Code for another short set, though some people had disappeared. The music is like a poppy Fall - simple, twee and with a bare sound. The lead singer's voice is much stronger and almost belongs elsewhere. Meanwhile, the drummer is just that - no cymbals, just drums & a handy cowbell. The sound is great - danceable (though the atmosphere was wrong for that) and accessible yet so simple. Both sets were great, though the only song I knew was the new single 'Candy Skin'.

Restricted Code wanted for a more moddy look - but so uncool. The suits didn't fit right, the hairstyles were wrong, and the singer couldn't dance to save his life. The bassist was more casually dressed, but only half the size of his instrument. Guitars worn a bit lower, cymbals used, the music was more-straight pop with a touch of Costello & the hip Edinburgh off-key guitars. It was a great set, sometimes a bit ordinary, but generally wonderful. They finished with a recent Jackson's hit, dragging people on to the stage to dance (should have dragged Peel on, mate), but no encores. Did you expect them?

The idea seemed to be an attempt at all-night dancing to pop sounds in a groovy club. I immediately wished it could come true - but it won't here. It would be magnificent if there were all-night clubs (not 3am closing), with 3 or 4 bands and classic dance music, but it has to be somewhere you can buy a drink without going bankrupt, where people don't have to look cool, and where the public can come in, not some snobby music-biz evening. Doubt if it will happen, but we can all dream....

AF

JAGGED!



JAGGED EDGE: Old Queen's Head, Stockwell.

Remember the Verge Of Insanity? The group featured in Jamming 8 who spouted some very careless mod statements and disappeared without trace? Well they're back again as Jagged Edge. With Alan Heard on guitar/vocals, Dave Heard on bass, Gary Waldon on drums and new boy Martin Donohoe on vocals/guitar. This was their first gig, supporting the totally awful Snakes Juice, and they provided a surprisingly refreshing 35-minutes of pop-punk. Plenty of echo on the vocals (a good singer here), some good tunes, and an all self-penned set (excluding Slow Down) pointed towards a promising band. With a few ifs... there was an amazing lack of confidence present, which meant little chat & movement; the guitars were a bit weedy; and each number went on that half-minute too long to prevent it becoming an excellent pop song. If these problems are rendered (and assuming they have more determination than VOI) then Jagged Edge could end up as purveyors of some great future hit singles.

AF

GANG!

GANG OF FOUR/PERE UBU/DELTA 5: Birmingham Odeon.

I am reliably informed that any Delta 5 appearance in London is now celebrated with fervour and joy, as an occasion for anarchic dancing and joie de vivre. If so, then the capital is giving Δ5 what they deserve. They are, quite simply, one of the most exciting bands around in these meagre times; their combination of bubbling dance music and direct, personal observation promises great things for their album debut. The Brum Odeon is death for most bands who rely on creating an atmosphere, and on this occasion they were battling against the PA; but songs like 'Colour' and 'Shadow' are irresistible. Although the audience stood & watched, keeping the applause restrained, it isn't going to be possible to ignore Delta 5 for much longer. Part of what I love about them is their warmth & humour - qualities which some people find in Pere Ubu...

These days, Ubu are as near as dammit a pure comedy act; some find them charming, but they seem childish rather than childlike to me, and I found the spectacle of David Thomas squeaking trivial songs and falling about as embarrassing as Little And Large.

So to the headliners, and a curious sense of cross-purposes. The Gang started impressively with the chilling 'Paralysed'; but as the set wore on I was struck by how much they have in common with - of all things - heavy metal. Like a HM howler, Jon King tends to sing with the same level of forced, contrived passion in his voice whatever the subject matter, and their sound often seems abrasive for no other reason than it's what their following now expects. They have partly succeeded in their stated desire to put more feeling into the songs, particularly on the excellent single 'What We All Want' and the drily witty 'In The Ditch'. Yet despite these high points, and others like the riotous finale of 'Damaged Goods', I still think that the Gang Of Four would be more affecting and therefore more effective if one didn't get the feeling that they are dutifully showing solidarity rather than showing how they really feel.

Dave Jennings

ORIGINAL!

ORIGINAL MIRRORS/SCARS: Venue

As I arrived, Motor Boys Motor were finishing their set, so onto The Scars. They're the current horrible example of rock'n'roll's sick joke... 4 weeks before this gig they were on the shitheap and they knew it; in that time their single and album have been released to rave reviews and they've emerged as the hip band. Imagine having to put your whole career into the hands of a couple of reviewers. Whatever, they're here now and loving every minute of it. Smiles all round, loads of confidence, and some very glam clothes. The set was basically the new album, the lyrics undistinguishable, the skill obvious and the crowd reaction great. Unfortunately the volume was really low, thus Paul Research's guitar playing sounded very weak, though he's one of the most inventive players around. A quick plug for their great 'Your Attention Please' flexi with I-D. The Scars were really enjoyable, but they worry me with their, um, 'rockist' attitude. All indications point towards their searching for money/fame first & foremost, towards maintaining rock's status quo and towards desperately wanting their 15 minutes. Trouble is, as

A nice old photo of the Delta-5 used purely to embarrass them.



Adam is going to find out, unless you maintain perfect integrity, that 15 minutes can be very short indeed.

Funnily enough, The Original Mirrors are in the same position as the Scars were a few weeks ago, only at the time of the gig being organised, the OM's had had a bigger bite at the cherry. Again a show full of panache and arrogance (both healthy in these cases), and definitely a show. They coped well with guitar problems, came over as tight yet flowing, and among their songs played a cover of the Supreme's 'Reflections' and a number apparently entitled 'When You're Young' (?). The recent single, 'Dancing With The Rebels', still hasn't hit as I write (a pity), and the Mirrors are getting worried, or at least lead singer Steve Allen openly was at the Fire Engines gig. The single rips off, of course, Glitter/Ants, and apart from infinite comparisons between The Scars & Mirrors, both bands show similarities to Adam: eg the example of putting on a 'show', of entertaining people yet doing what you want, and of worrying more about success than your music. At which point, the music can change purely to achieve that success. Could it happen to these two? Quite possibly, and maybe we'll still love the music so much we won't notice.

AF



ATTRACT?

ELVIS COSTELLO & THE ATTRACTIONS: Birmingham Odeon.

I THINK the support was called Dave & The Mistakes; but as they were a grotesque cross between Dollar & Status Quo, it hardly matters. The audience, largely consisting of fresh-faced young suburbanites, didn't seem to object to such insulting fare, and Elvis Costello's appearance was greeted with fervour.

His music, though, disappointed from the start. I'd expected a lot from this gig, having greatly enjoyed the varied, imaginative and lyrically incisive Trust LP; but the first 3 or 4 songs were thrashed out without subtlety or sensitivity, matters being made worse by a murky, muffled fluff-on-the-stylus sound. Then Costello sang 'Clowntime Is Over'; and for the first time that evening his vocals had clarity & conviction. EC

hides behind too much verbiage at times but there was no mistaking the bite in his voice on this occasion. It was isolated though; he promised that the oldies would come at the end, so the Chelsea Girls & Mr. Clean's patiently stood for Get Happy & Trust material, with only 'King Horse' and the under-rated 'Clubland' surviving.

Then the band were gone; and suddenly the audience sounded as if they cared about something. They cheered, they clapped, they stamped... and there was no encore. It's a long time since I've heard such angry remarks on my way out of a gig; but then perhaps the crowd got what they deserved: in music, as in the world it's supposed to reflect & affect, some people are lovers and others are fighters; but most will always be, at heart, consumers.

Dave Jennings

BEST!

GIRLS AT OUR BEST: Pits, Africa Centre, City Of London Poly & Half Moon.

The long-awaited arrival in London of GAOS! saw them live up to their hype, with virtually every gig they did (10 or so in all) being a sell-out. Methinks Jez is a bit of a McLaren.

The Pits Club was my disastrous introduction to the band live - I couldn't hide my disappointment. It does come down entirely to the place - no support band, main band on at 10.40, £1.50 to get in, & you're treated like shit, not forgetting the disgusting house PA that prevented the Girls! from hearing anything they were playing. Even so, the gig showed the Girls! possible faults - Judy taking a lot of time to build up confidence, Jez breaking strings (which he did at every gig I saw!), and a general failure to inform the audience of the sound problems, meaning many disappointed punters.

The other 3 gigs were classic though. With the set being the same at each gig, something I dislike, I can review the lot in one foul swoop:-

The band very flash (get paid in cash!)- Jo tends to dress as a sugar-sweet girl, dancing like one, and introducing songs like one - definitely her natural image; Jez goes for the satin t-shirt, the headband & Eastern patches; Terry tries to do much the same but isn't as cool; Tich, like all drummers, just drums. No doubt that they got a hefty advance off Happy Birthday - glimmering new guitars, amps & drumkits everywhere.

The new single 'Go For Gold' is yet another classic, though production-wise it seems to be lacking that live sparkle, as does the better song, 'I'm Beautiful Now', which live is a dancing spectacular but here is a bit quiet. Still an amazing single though, no worry.

Each gig started with Pleasure, the one with the silly 'Want to... free for' intro. As with all but one of their unrecorded songs, it's stuck firmly in my head. Fashion, I'm Beautiful Now & Getting Nowhere Fast gave the crowds some familiarity, the latter tending to do the trick as regarded dancing.

All the band's lyrics seem to put Judy in the song as a cynical, sarcastic or innocent character, China Blue, I'm Just A Little Bit Mad & £600,000 being fine examples from the unrecorded songs (and I'm still trying to work out whether Go For Gold is about pop stars or cowboys, or both!). Aqua Rock has much fiercer harmonies than usual, & This Train is the old gospel number that comes over very punky. Warm Girls obviously can't live up to it's 9-part chorus live, but succeeds well, and when it slides into the brilliant Fast Boyfriends chant-along finale, I'm reminded of what I consider the best ever Peel session track; yes, none other than Getting Beautiful Warm Gold Fast From Nowhere, their six-song medley. Encores were always repeats - usually Pleasure & 1 or 2 more.

On a couple of occasions live, I started thinking GAOS! were almost the best band on earth, but though Warm Girls is definitely an all-time Top 10 number, I'm just a bit disappointed with the new single's lack of power, which is nothing to do with the songs. Funnily enough, it was too much power at the Pits, & almost too much at the Africa Centre, that proved the problems if anything. A pop band of our time!

AF

We're still interested in building up a massive live reviews slot, with you lot sending us short, concise reviews of a local gigs, as John Wilkie did. That way we can decentralise ourselves a bit, and give smaller bands more coverage. Don't stop to ask us if we want the review - just do it; it doesn't need to be long, anyway.

4 · A · D

L.P's

THE BIRTHDAY PARTY : PRAYERS ON FIRE

MODERN ENGLISH : MESH & LACE

SINGLES

SORT SOL

THE PAST 7 DAYS

MY CAPTAINS

DUE SOON

MASS LP

G.LEWIS- B.C.GILBERT single

COLIN NEWMAN L.P.

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